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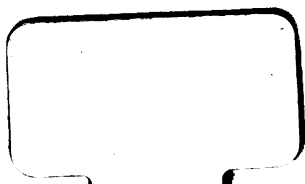
HIGH SCHOOL ENGLISH

SANDWICK



BOOK TWO

KD27861



JUNIOR HIGH SCHOOL ENGLISH

BY

RICHARD L. SANDWICK

**PRINCIPAL DEERFIELD-SHIELDS HIGH SCHOOL, HIGHLAND
PARK, ILLINOIS; AUTHOR OF "THE HIGH SCHOOL
WORD BOOK" AND "HOW TO STUDY
AND WHAT TO STUDY"**

Book Two

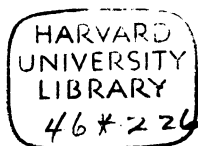
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PREFACE

Material.—The grammar material in this series consists of sentences from everyday speech, containing thoughts interesting to young people.

The composition work aims to fix correct English idioms and to eliminate from oral and written speech both colloquialisms and solecisms. Studies made by investigators in the school systems of several American cities show that the same errors of speech recur everywhere among pupils; and these studies, as published by the National Society for the Study of Education, have been of service to the author.

Special attention is given to oral composition as the most fundamental need in English expression. The composition work is so arranged as to motivate the grammar. The material for composition is in part based on recommendations of the committee of the National Education Association of which Mr. James Fleming Hosis was chairman. Added to these are themes which the times demand, such as those related to the now vital subject of thrift and other ideals of good citizenship.

Arrangement.—The psychological rather than the strictly logical arrangement is employed; thus, parts of speech are taught along with parts of the sentence in order to strengthen both by the association.

The greatest care is taken to make the work conform to fundamentals of the learning process. The gradation of lessons is by such easy steps that the book almost teaches itself.

Methods.—The method is that of the laboratory—learning to do by doing: always something to do with lips or pencil registers something learned. This makes the work interesting to active children. A happily chosen device, called graphic analysis—simple, clear, searching—pictures the relations in

sentences and is believed to promote a clearer understanding of everything read and studied in every phase of school work.

Nomenclature. — The nomenclature is that adopted for universal use in all languages by committees of the National Education Association, the Association of Modern Language Teachers, the National Association of English Teachers, and the Classical Association. The adoption of this nomenclature makes the study of English grammar a preparation for the study of foreign languages, while it greatly simplifies the English grammar itself.

Practical Character. — A cursory glance will reveal the practical character of the work. Formal grammar is eliminated; every page is clearly helpful in securing good English expression.

Bacon's statement that "studies do not teach their use" does not apply here; for every chapter is so motivated that the pupil cannot help seeing that his English work is important for the needs of daily life. The pedagogical error of trying to teach English grammar by teaching definitions and rules is made impossible by omitting definitions in Books I and II, while class development of definitions for the notebook is substituted. The teacher will find definitions printed in small type in the appendix.

Suggestions. — Teachers are asked to make use from first to last of as many of the habit-forming drills in Appendix B as are needed. They are also asked to use the method of discrimination with association described on page 106 of the author's *How to Study*, asking questions like these: How is the adverb like an adjective? How is it unlike an adjective? How is a phrase like a clause? How unlike a clause? How is a predicate noun like a direct object? How unlike a direct object? How is a participle like an infinitive? How unlike an infinitive?

The "lessons" in this series are not to be regarded as daily assignments. The teacher must use her own judgment as to the ability of a particular class to complete a lesson in one, two, or three days.

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JUNIOR HIGH SCHOOL ENGLISH

BOOK II

CHAPTER I

REVIEW OF BOOK I

Lesson 1

Sentences, Subjects, Paragraphs

What is a sentence? Thus far we have seen the following expressions used as **subjects** of sentences:

I. *A noun.*

Example: *Man* was made to mourn.

II. *A pronoun.*

Example: *He* leadeth me beside the still waters.

III. *A substantive adjective* (i.e., an adjective used like a noun).

Example: Only the *pure* in heart shall see God.

IV. *A prepositional phrase* (rare).

Example: *Over the fence* is out.

V. *A possessive used like a noun.*

Example: *Yours* are newer books than mine are.

EXERCISE. — Study these five types of subject until you are able with your book closed to write them and the sentences illustrating them.

QUESTIONS. — What is the rule for the use of *is*, *are*, *was*, and *were* with noun subjects? With the pronouns *you* and *they* as subjects?

What is the so-called “baby blunder”?

What is a proper noun? Give as many examples as possible, grouping them, as days of the week, etc.

How are sentences punctuated? Titles?

What are paragraphs? How are they indicated?

Why is it wrong to say, “Mary and *me* are good friends”?

Lesson 2

Verbs

The **verb** may consist of:

I. *A single word.*

Example: John *laughed*.

II. *A group of words*, consisting of a principal verb preceded by one, two, or three auxiliary verbs.

Example: John *was laughing*, *may be laughing*, *might have been laughing*.

EXERCISE 1. — Give sentences in which principal verbs appear after each of these auxiliaries. Try to use a different principal verb each time.

can	must	will have been
could	have	would have
shall	has	may be
should	had	might have

will	can have	might have been
would	could have been	have been
may	shall be	has been
might	should have	had been

So far we have learned that the **direct object** of a transitive verb may be:

I. *A noun.*

Example: I heard the *lark*.

II. *A pronoun.*

Example: At last we found *him*.

III. *A substantive adjective.*

Example: We love the *good*.

IV. *A possessive used substantively.*

Example: My friend met *yours*.

EXERCISE 2. — Study these four types of direct object until you are able to write them and sentences illustrating them without looking at this page.

So far we have learned the following types of **predicate** after a copula or copulative verb.

I. *A predicate noun.*

Example: Whales are not *fish*.

II. *A predicate pronoun.*

Example: It is *I*.

III. *A predicate adjective.*

Example: The night was *calm*.

IV. *A predicate possessive.*

Example: These marbles are *mine*.

EXERCISE 3. — Study these four predicate forms until you can reproduce them with a sentence illustrating each.

Lesson 3

Drill on the Correct Use of Verbs

EXERCISE. — Turn to Appendix B and drill on Charts I, II, III, IV, V, VII, IX, XI, XIV, XV, XXIII, XXV.

Spend as many days as may be needed, carrying on this type of work with succeeding lessons for months if necessary.

Lesson 4

Secondary Objects and Modifiers

The **secondary object** may be:

I. *A noun.*

Example: They made William *king*.

II. *An adjective.*

Example: John bent the stick *straight*.

III. *A possessive noun or pronoun.*

Example: William made England *his* by right of conquest.

The **object of a preposition** may be:

I. *A noun.*

Example: At the *door* on summer *evenings* sat the little Hiawatha.

II. *A pronoun.*

Example: Come unto *me*, all ye that labor.

III. *A substantive adjective.*

Example: He brought comfort to the *sad* of heart.

IV. *A prepositional phrase.*

Example: From *beyond the dark waters* the white men came.

V. *A possessive used substantively.*

Example: An uncle of *John's* lives in Australia.

EXERCISE. — Study the outline given above until you can reproduce it with the book closed, giving each of the three forms of secondary objects and each of the five forms of objects of prepositions.

DRILL. — Turn to Appendix B, Charts XVI, XVII, XVIII, XIX, and XXI. Continue this work with succeeding lessons if necessary.

*Lesson 5***Modifiers**

Thus far we have learned of four different **modifiers of nouns**:

I. *An adjective.*

Example: I saw a host of *golden* daffodils.

II. *A possessive noun.*

Example: The *soldier's* life is full of hardship.

III. *A noun.*

Example: The boys bought a *dollar* ball.

IV. *A prepositional phrase.*

Example: He is a man *of his word*.

These forms may be used as **modifiers of verbs**:

I. *An adverb.*

Example: *Slowly* the sun sank from sight.

II. *An adverbial noun.*

Example: The boys ran a *mile*. The hat cost a *dollar*.

III. *A prepositional phrase.*

Example: The house stands *near the road*.

EXERCISE 1. — Study to reproduce the four different forms of modifiers of nouns with an example of each, and the three modifiers of verbs.

Write all these with the book closed in preparing your lesson.

Do not use adjectives for adverbs, as when *good* is used for *well* in such sentences as, John pitches *well*.

DRILL. — Turn to the Appendix, Charts VI, VII, and VIII. If necessary, drill for a short time day after day.

What mistakes are often made in the position of these adverbs: *only, not, even, very, almost?*¹

EXERCISE 2. — Choose the correct form in the following sentences:

sooner, rather

1. Father returned — than expected. He would — spend Sunday at home.

kind of, rather

2. This — apples is — sour.

no good, worthless

3. — can come of learning to smoke. Young boys who smoke are generally —. ■

¹ See Book One, Lesson 65.

Lesson 6

Sentence Analysis

Let there be practice at this point in the analysis of simple sentences chosen by the teacher from Appendix A.

Use these simple devices to picture the relations in the sentences:

1. Subject lines,  double lines joined at the ends, indicating the subject.

Example: Under a spreading chestnut tree the village smithy stands.


2. Predicate lines,  double lines indicating the predicate verb or verb-phrase and its complement; i.e., direct object, predicate noun, etc.

Example: The stag at eve had drunk its fill.


3. Adjunct lines,  extending below and on each side of adjective, adverb, and possessive modifiers.

Example: The happy children safely play within their mother's sight.


4. Modification line  or , connecting a modifier with the word modified. The vertical end of the line is beneath the modified word.

Example: The happy children safely play within their mother's sight.


5. Parentheses (), enclosing prepositional phrases.

Example: (Over the river) and (through the wood) (to grandfather's house) we go.

6. Arrow head $\rightarrow$, indicating a transitive verb followed by a direct object.

Example: The Indians kill $\rightarrow$ buffalo (with bows and arrows).

7. Equality sign =, indicating a linking verb followed by a predicate noun or adjective.

Example: Washington became = president.

8. Caret $\wedge$, indicating an indirect object. The caret is placed where the word *to* can be inserted.

Example: She gave $\wedge$ me a rose. (She gave *to* me a rose.)

9. Plus sign +, indicating a conjunction.

Example: John and Henry have gone (to school).

Lesson 6a

Oral Composition: A Drive for Good Health

Optional for Young Athletes

Who would not wish to be an athlete, strong of body, big of chest, swift of foot, with muscles of iron, rosy cheeks, and flashing eyes, full of the joy of life? You must have learned enough in your lessons in physiology and hygiene to make an outline of the things essential to health and strength. Should the mind be free from fear, remorse, and thoughts of evil?

What about the need of air, sleep, exercise, and proper foods? How avoid colds and contagions? Have you learned that in the body is an army of defense ready to repel a microscopic but no less real army of invasion, and that we may strengthen the defenders or break down their powers of resistance by our own wisdom or folly? Here is a fascinating subject to talk about.

Prepare an outline for a three minute talk before the class. You can help both yourself and others by such a talk. Let the teacher and class criticize your presentation.

Lesson 6b

Written Composition: How to Keep Fit

Optional for Young Athletes

Using the outline prepared for the previous lesson, write a composition on how to keep fit.

CHAPTER II

SUBSTANTIVES

Introduction

You should learn to express your thought in the fewest words possible. The "wordy" person is tiresome. In this chapter you will learn two ways of being brief and definite in what you say or write. You will learn how to make a substantive adjective do duty both as a noun and as an adjective, and how to make substantive verbs (called *infinitives* and *gerunds*) do duty both as nouns and as verbs.

You will also learn the correct use of gerunds and infinitives. Why is it wrong to say, "There is no use of me trying"? Why is it improper to say, "It is impossible for him to wilfully hurt another's feelings"? If you do not know what a gerund or an infinitive is, nor why each is incorrectly used in the sentences above, you need to learn at once.

This is a useful chapter on a subject which many students have thought difficult. Study with a will, and see if you have not the power to make easy work of it.

Lesson 7

Substantive Adjectives

Nouns and pronouns are known as **substantives**, — Latin, *sub* (under) and *stant* (standing), — so called

because they stand for things. As substantives they may be used either as the subject or the object of a verb.

The word *substantive* as applied in grammar does not mean that a noun represents a *material substance* only; for *qualities* such as *goodness, honor, truth, and beauty* are nouns; and *conditions* such as *health and sleep*, and *actions* such as *applause and laughter*, and even *mental acts* such as *belief and doubt*, are all included among nouns or the names of things. So these words are all substantives.

The good die young.

In this sentence the adjective *good* is used as a noun might have been used; i.e., as the subject of a sentence. Any adjective so used is called a **substantive adjective**.

The wicked flee, but the righteous are bold as a lion.

Note that the adjectives *wicked* and *righteous* are here used as substantives.

EXERCISE. — Write sentences in which each of these adjectives is used substantively:

weak

happy

poor

strong

rich

wretched

Definition. — For your notebook write definitions for **substantive** and for **substantive adjective**.

Lesson 8

Substantive Verbs as Gerunds

Review the definition of substantive adjectives and give examples.

Notice these words:

give — giver

talk — talker

conquer — conqueror

sing — singer

write — writer

QUESTIONS. — Which of the above words are verbs? Which are nouns? What ending is added to the verb to make the noun? What does this ending mean?

Ans. *One who.*

Running fast is good exercise.

We have here a noun, *running*, derived from a verb by adding *-ing*. Such nouns partake of the nature both of a verb and a noun. They are called *gerunds*. They are substantive verbs. Can you tell why they are substantives? They are verbal nouns.

1. Your *running* so rapidly has put you out of breath.
2. Most boys and girls think *sliding* down hill fine sport.
3. The height of his ambition was *running* a locomotive.
4. By *running* a mile each day I got myself into excellent condition.

In the first sentence above we have a gerund (*running*) used as subject and modified by a possessive pronoun *your* and an adverb *rapidly*, which is itself modified by the adverb *so*.

In the second sentence a gerund (*sliding*) is used as direct object; and it is modified by an adverbial phrase, *down hill*.

In the third sentence the gerund is used as the predicate; it is transitive, being followed by a direct object, *locomotive*.

In the fourth sentence the gerund is used as the object of a preposition; and it is modified by two adverbial nouns, *mile* and *day*.

A verb may become so completely a noun that it takes an adjective modifier. We may speak of *sweet singing*, of *brilliant playing*, and of *deep breathing*. In such instances the noun character of the word is so strong that the word is regarded as a pure noun, not as a gerund.

QUESTION. — Why are these nouns in *-ing* not gerunds: *good writing*, *smooth sailing*, *loud talking*?

In the sentence below, the verbal character of the word *running* is strong, for it takes the adverb modifier, *rapidly*.

Your *running* so rapidly has put you out of breath.

Running is here a gerund because it is used (1) *like a noun because it is the subject*, and (2) *like a verb because it is modified by an adverb*.

Definition. — Develop the definition of a gerund and copy it into your notebooks.

EXERCISE. — Pick out the gerunds below and tell the construction of each. Analyze graphically.

1. I enjoy singing.
2. Are you fond of diving?
3. Wishing often becomes doing.
4. Seeming happy is not always being happy.
5. There was mounting in hot haste.
6. Do not call loafing studying.

7. I saw some good driving on the golf course.
8. He earns his board by working.
9. Reading history was his chief pleasure.
10. Eating ice cream was the joy of his life.

Lesson 9

Gerunds Analyzed

Review auxiliaries (pages 2 and 3).

We have seen that some verbal nouns are called gerunds. Gerunds often use helping verbs or auxiliaries.

I regret having said so.

What do I regret? *Ans. Having said so.* The gerund *having said* is used as the direct object of the verb *regret*; *having* is an auxiliary.

EXERCISE 1. — Pick out the auxiliaries in the gerundial phrases below.

1. Being told is good; finding out for oneself is better.
2. This lameness is the result of my having been hit by a bullet.
3. We escape smallpox by being vaccinated.
4. His having been detected in a lie was the cause of his shame.

Definition. — Write a good definition for **gerundial phrase**. Copy it into your notebooks.

EXERCISE 2. — Analyze graphically each sentence below. Analyze orally the gerundial phrases. Such phrases are here printed in italics. Put brackets around gerundial phrases. As subject or complement, the gerund must be doubly underlined.

MODEL. — You will all enjoy → [studying Latin].

1. *Playing football* is good sport.
2. The old chief did not regret *having lost his son in battle*.
3. The result of *your doing that* will soon be apparent.
4. *Going barefoot in summer* I called fun.
5. *Your wording that letter so courteously* secured for us the order.
6. By *trying hard* he succeeded at last.
7. Such an act will help you in *being more manly*.
8. Without *looking around* he spoke my name.
9. My friend considered foreign travel the best means of *acquiring the languages*.
10. They themselves will acknowledge *having done the deed*.
11. In *growing older* we should all grow wiser.

Lesson 10

Infinitives

We have thus far dealt with substantive verbs in *-ing* only; thus, *seeing, being seen, having seen, having been seen*. These are called **gerunds**.

Another form of substantive verb omits *-ing* and puts *to* before it; thus, *to see, to have seen, to be seen, to have been seen*. These are called **infinitives**.

1. Agriculture is a healthful occupation.
2. To cultivate the fields is a healthful occupation.
3. Cultivating the fields is a healthful occupation.

QUESTIONS. — 1. What part of speech is *agriculture*?

2. What group of words in the second sentence means *agriculture*, and is used as the same part of speech?

3. Does this group contain a verb?

4. Does this group partake of the nature of a noun and a verb?

5. What word introduces the group?

6. In the third sentence what gerund is found?

7. How does it resemble the infinitive in the second sentence?

8. How does the gerund differ from the infinitive?

Definitions. — Write definitions for **infinitive** and **infinitive phrase** and copy in your notebooks.

EXERCISE 1. — Analyze the following sentences graphically, and tell orally what is the construction of each infinitive. When the infinitive is transitive or linking, this fact should be indicated in the usual way by arrowhead or equality sign after the verb. The equality sign after a noun shows that an appositive follows. Enclose infinitive phrases in brackets just as in the case of gerundial phrases.

MODEL. — Infinitive as appositive:

Webster's ambition = [to be president] was never satisfied.

MODEL. — Infinitive as direct object:

I hate → [to see a coward].

MODEL. — Infinitive as subject and as predicate noun:

(To be = good) is = [to be = great].

MODEL. — Infinitive as secondary object:

He caused → them [to be searched].

1. Caesar wanted to be king.
2. Solomon desired to be wise.
3. To study without thought is to waste your time.
4. The ability to do something often follows the desire to do it.
5. He seemed to be wise.
6. The poor man could not bear even to think of his loss.
7. The best way is to do one thing at a time.
8. King Charles claimed the right to raise ship money.
9. Would you not like to have a friend always faithful to you?
10. The squirrel seemed to chatter angrily at us.
11. None dared to speak.
12. To write was once a rare accomplishment.

EXERCISE 2. — Rewrite sentences 3 and 9, changing each infinitive to the gerund form in *-ing*.

Lesson 11

Anticipatory Subject with Infinitive

We have seen the anticipatory adverb *there* used as an expletive; i.e., merely to fill up space before the verb and permit the subject to follow the verb; thus,

There is a pleasure in the pathless woods.

The pronoun *it* may also be used as anticipatory

subject; and this often occurs when the subject is an infinitive. *It* is then an expletive.

It is good for us to be here.

In this sentence what is it that "is good for us"?

Ans. To be here. Hence *to be here* is the subject. The sentence might have been written with the infinitive subject first. In that case the expletive or anticipatory subject is not needed; thus,

To be here is good for us.

In graphic analysis the anticipatory subject is not treated.

It is = good (for us) [to be here].

EXERCISE. — Analyze graphically the following sentences:

1. It is profitable for us to know our faults.
2. It is pleasant to sit by an open fire.
3. It was once the fashion for women to wear hoop skirts.
4. It is a good thing to give thanks unto the Lord.
5. It will not do for us to get discouraged.
6. It is hard to believe such an unlikely tale.
7. It would have been easy for him to deceive us.

REVIEW. — 1. What is a substantive adjective?

2. When a verb is used as a substantive, what is it called?

3. What is an infinitive?

4. What two forms of substantive verbs are there?

5. Compare the infinitive with the gerund in use; in form.

*Lesson 12***Recognizing Infinitives**

EXERCISE 1. — Name the infinitives and gerunds in the following sentences and tell how each is used. Analyze the sentences graphically.

1. Running is good exercise.
2. That would be telling a falsehood.
3. We enjoy singing old songs after supper.
4. Do you call studying hard enjoyable?
5. By making a greater effort he can succeed.
6. People call making men's clothes tailoring.
7. How would you like being famous?
8. It is delightful to walk in the woods on a hot day.
9. Among the Indians to bury the hatchet was to conclude peace.
10. To seem true is not always to be true.
11. Each man should try to do his best.
12. Did Caesar wish to be king?
13. It is not good for man to be alone.
14. The enemy did not dare to attack our center.

How to tell a noun in -ing from a gerund. — The gerund, being a verb, may be modified by an adverb, — never by an adjective. There are nouns in *-ing*, however, which are modified by adjectives; such nouns never take a direct object. If an adjective modifies a word ending in *-ing*, is the word a noun or a gerund? If a verbal in *-ing* takes an object, is the verbal a noun or a gerund? If it is modified by an adverb, what is it?

EXERCISE 2. — Tell which are nouns and which gerunds below.

1. Good acting is worth seeing. (*Seeing* modifies the adjective *worth*.)
2. By acting well his part the young man grew in favor.
3. This is what I call excellent writing.
4. Much learning hath made thee mad.
5. Writing a good hand was what gave you the position.
6. Graceful dancing and joyous singing were accomplishments little known to Puritans.
7. Being good is being noble.
8. Acting haughtily is acting selfishly, for the kind hearts are always humble.

Lesson 13

Making Sentences that Contain Gerunds and Infinitives

EXERCISES. — 1. Write a sentence containing a gerund used as subject.

2. Write a sentence containing a gerund used as predicate noun.

3. Write a sentence containing a gerund used as direct object.

4. Write a sentence containing a gerund used as object of a preposition.

5. Write a sentence containing an infinitive used as subject.

6. Write a sentence containing an infinitive used as appositive.

7. Write a sentence containing an infinitive used as direct object.

8. Write a sentence having an infinitive as subject following the verb and the anticipatory subject *it*.

NOTE TO THE TEACHER. — For additional practice, turn to Appendix A, and choose sentences containing infinitives and gerunds.

Lesson 14

Correct Use of Infinitives and Gerunds

Rule. — When a noun or pronoun is used to modify a gerund, the noun or pronoun should be a possessive.

Bad: By *me* taking his place, John was enabled to go.

Correct: By *my* taking his place, John was enabled to go.

Bad: Our suspicions arose from *William* acting strangely.

Correct: Our suspicions arose from *William's* acting strangely.

EXERCISE 1. — Use the proper form of the modifier:

1. I don't understand — doing that (you, your).

2. By — writing the letter so neatly he secured the position (him, his).

3. Who would find fault with — trying to learn? (me, my).

4. There is no use of — trying (us, our).

5. — wanting our places was only natural (their, them).

6. In — cooking we are reminded of — driving a nail (Henry, Henry's; Jane, Jane's).

DRILL. — Memorize the seven sentences in Chart XXII of Appendix B.

Rule. — Never put an adverb between *to* and the infinitive. This makes what is called a *cleft infinitive*.

Bad: He began to *carefully* cover his tracks.

Good: He began to cover his tracks carefully.

EXERCISE 2. — Insert the adverbs below in the right place so as to modify the infinitives:

1. *Gradually.* He tried to slow up his engine.
2. *Fully.* To understand grammar one has to put his mind on it.
3. *Heartily.* John seems to enter into everything.

Infinitive after Ought

Rule. — To express past action after *ought* use *have* with the infinitive. Never use *had* before *ought*.

Bad: You hadn't ought to go.

Good: You ought not to go.

Bad: You had never ought to have gone.

Good: You ought never to have gone.

Lesson 15

Writing an Explanatory Article for the Paper

Your editor-in-chief wants an article for the *Sky-rocket* that will appeal to a class of readers who wish some solid reading. They want to learn something of interest. For them he must have an explanation of some sort. You might describe some piece of machinery, — its parts, and how these work; or some game and the players, telling also where and how they play. Do not write more than two hundred words.

MODEL. — For a model consult the *Scientific American*, the *Youths' Companion*, or some article in the

Encyclopedia. The following is from the page called "Everybody's Questions" in the *Ladies' Home Journal*.

WHAT KEEPS A RAILROAD CAR ON THE RAILS?

Every railway car wheel has an inner projecting ledge called a flange, which is somewhat like the brim of a man's straw hat but much narrower. Since the flanges project beyond the running surfaces of the wheels, their lower parts always lie somewhat below the track rails. The car wheels are mounted so that the flanges travel along the inner sides of the rails. Hence, if a car moves too far toward the left, for example, it cannot slide off the track because the flanges of all the left wheels will encounter the left rail and limit the side-slipping.

The flange is the invention of William Jessop, who devised it for horse-drawn coal-mine cars early in the nineteenth century. It is, therefore, older than the steam locomotive.

Lesson 15a

Letter Writing

Optional for Good Citizens

Later in this course you will need information on the following enemies of man: flies, mosquitoes, rats, mice, and weeds. You will wish to learn how to fight and overcome these enemies. In order to make the fight effective, you must have the latest information both as to the life history and habits of these pests, and also as to the best means of exterminating them. The Department of Agriculture at the state university in your state can help you to secure this infor-

mation, as can also the United States Department of Agriculture at Washington, D. C. You will need only to write to these two sources of information in order to get literature free on the subject. If you have forgotten the form of a letter, turn to Lessons 60, 61, and 62 in this book for information.

You will also wish to make your home grounds as attractive as possible, and compositions will be written on this subject. To get material, write to the department of landscape gardening at the state university. The class might divide into three groups, — group number one writing to the Department of Agriculture, Washington, D. C.; group number two, to the department of agriculture at the state university; and group number three writing to the department of landscape gardening at the state university.

CHAPTER III

PARTICIPLES

Introduction

In studying to be brief you learned how to make a substantive adjective do duty both as a noun and as an adjective, and how to make a substantive verb serve as both noun and verb. There is another form of the verb which is useful in giving both brevity and variety to writing: it is called the **participle**. The thought of a whole sentence can often be better expressed in a participial phrase.

Which of the following sentences is the briefer and the better?

1. The rabbit leaped into the brush; and so it quickly disappeared.
2. Leaping into the brush, the rabbit quickly disappeared.

In this chapter you will learn how to increase your skill as a writer by using participles more effectively.

Lesson 16

Verbs Used as Adjectives

The word **participle** means *participating* or *taking part*; and it is so called because the class of words to which the name is applied *participate* in the uses

both of a verb and of an adjective. The participle is a verbal adjective. In form it is like the gerund; but in use it is quite different.

Example: The sun, *peeping* over the hill, saw the camp *deserted*.

We have seen that the verbal noun may be so much a noun as to be modified by an adjective. In that case it is not regarded as a gerund.

In the same way the verbal adjective may be so completely an adjective as to lose all its verb nature; thus, *An interesting story was told*.

Or it may remain so much a verb in nature as to modify the noun only loosely, while it retains its adverbs and its complements; thus, *The story, still interesting us strangely, was repeated*.

Just as the verbal noun which has lost its verb nature is not regarded as a gerund, so a verbal adjective that has lost its verb character to such an extent as to be placed between *a*, *an*, or *the* and a noun, is not called a participle, but an adjective; for example, *an interesting story*.

Definition. — As a class exercise write definitions for a **participle** and a **participial phrase**. Copy them in your notebooks.

EXERCISE 1. — Tell which of the words in italics below are participles and which are adjectives.

1. The *lost* ball could not be found.
2. *Lost* in the tall grass, the ball could not be found.
3. The ball, *having been lost*, could not be found.
4. We saw a *barefooted* boy by the road.

5. *Being watched*, the pot would not boil.
6. The *watched* pot never boils.
7. The *loving* mother protects her child from danger.

QUESTION. — What punctuation sets off a participle and its modifier?

Definition. — A phrase containing a participle is called a **participial phrase**.

PUNCTUATION. — The participial phrase is generally separated by commas from the rest of the sentence.

POSITION OF PARTICIPLES. — The participle should be placed as near as possible to the word it modifies, either before or after it.

EXERCISE 2. — In each participial phrase below name the participle:

1. Entering the room, the lady removed her veil and hat.
2. Cincinnatus, chosen commander by the Romans, left his plow in the furrow.
3. Having come suddenly to the end of the road, the boys were at a loss to see how to go on.
4. Seizing her doll, Nellie ran into the house.
5. Apples, put in a cool place, will keep for some time.
6. New York, advantageously located on a good harbor at the mouth of the Hudson, is the natural outlet for the commerce of a large region.

EXERCISE 3. — Rewrite the sentences above so as to change the position of the participle. Where the participle precedes the word it modifies, place it after the word; where it follows, place it before. Punctuate carefully, and notice whether the change of position makes any noticeable difference in the sentence.

REVIEW. — What is a prepositional phrase? a gerundial phrase? an infinitive phrase? Give examples of each.

Lesson 17

Participles and Adjectives in *-ing*

TEST OF A PARTICIPLE. — It is not its ending that makes a participle of a word; nouns, gerunds, and adjectives may all have the same ending, *-ing*, *-ed*, *-d*, or *-t*. The test of a participle is that it is used both as an adjective and as a verb.

1. A trustworthy man was given the position.
2. A man, trusted for his honesty, was given the position.

What group of words in the second sentence is equivalent to the adjective *trustworthy*? What name is given to this group?

FORMS WHICH THE PARTICIPLE TAKES. — The participle ends in *-ing*; thus, *giving*, *running*, *reading*, etc. The participle also ends in *-ed*, *-en*, *-d*, or *-t*; thus, *given*, *lost*, *loved*, *heard*. In participial phrases the first verb ends in *-ing*; thus, *having given*, *being given*, *having been given*, and *having been giving*.

Analysis of a Participial Phrase

Throwing the ball swiftly to first base, the fielder put the runner out.

In this sentence the participial phrase, *Throwing the ball swiftly to first base*, modifies *fielder*. It contains (1) a transitive participle, *throwing*, (2) a direct object, *ball*, with an adjective modifier, *the*, (3) an adverb

modifier of the participle, *swiftly*, and (4) an adverbial phrase modifying the participle, with *to* as the preposition, *base* the object, and *first* an adjective modifier of *base*.

We indicate the prepositional phrase graphically by enclosing it in parentheses (). We indicate the participial phrase by enclosing it in these angle lines < >. We indicate its relation to the word it modifies by an adjunct line like that used to connect adjectives.

EXERCISE. — Analyze these sentences as a whole graphically and analyze the participles orally, telling what each modifies and of what it consists. Be sure that you understand the meaning of the sentence before you analyze it.

MODEL. — <Unwarmed by any sunset light,>

The grey day darkened into night.

MODEL. — Lentulus <returning (with victorious eagles),>

had amused → the populace.

1. The pupil, having been tardy, brought the teacher an excuse.
2. Something, uncompleted still, waits the rising of the sun.
3. Hearing a shout, the children all ran to the window.
4. The sun, sinking from view, threw a golden scarf across the western sky.

5. My merry comrades call me, sounding on the bugle horn.
6. Little Jack Horner sat in the corner,
Eating his Christmas pie.
7. Toiling, rejoicing, sorrowing,
Onward through life he goes.
8. The clustered spires of Frederick stand,
Green-walled by the hills of Maryland.
9. Thou comest, Autumn, clothed in scarlet.
10. A house divided against itself cannot stand.
11. At weary bay each scattered band,
Eyeing their foeman, sternly stand.
12. The heights by great men reached and kept
Were not attained by sudden flight.

NOTE TO THE TEACHER. — Choose sentences from Appendix A for further practice with participles.

Lesson 18

Practice in the Correct Use of Participles

CAUTION. — Be sure that your participle modifies the proper word.

1. Looking through a microscope, strange creatures are sometimes seen in a drop of water.
2. Looking through a microscope, one sometimes sees strange creatures in a drop of water.

QUESTIONS. — 1. In the first sentence who looks through the microscope?

2. Who looks through the microscope in the second?

3. Do strange creatures in a drop of water ever look through a microscope?

4. Which sentence is incorrect?

EXERCISE 1. — Correct the following sentences:

1. Looking out of the farmer's front window, a pig was seen with his snout in a bed of violets.

2. Knocking at the front door, a voice cried to him, "Come in."

3. Entering the yard, a jack o' lantern stared us in the face.

CAUTION. — A serious blunder that has to be guarded against is the use of the past participle as a verb to express past time; thus, *I seen* for *I saw*. Use *done*, *seen*, *gone*, and *come*, only after an auxiliary verb, *has*, *have*, etc. Use *did*, *saw*, *went*, and *came* without the auxiliary.

EXERCISE 2. — Use the right forms of the verbs below.

went, gone; saw, seen; came, come

1. Henry has — to the city to-day.

2. I — him when he — ; and he has not — back yet.

did, done

3. The work is — . Henry has — it. He — it yesterday.

TO THE TEACHER. — For further drill in the correct use of past tense and past participle, turn to Chart 23 in Appendix B.

Lesson 19

More Practice with Pronoun Forms

Rule.—The pronouns *I*, *we*, *he*, *she*, and *they* are used as subjects and predicate nouns; the pronouns *me*, *us*, *him*, *her*, and *them* are used as objects of verbs and prepositions. This rule applies to words in a series as well as to single words.

EXERCISE 1. — Insert the right word in each of the following sentences.

I, me

1. Mary and — are cousins.
2. Would you like to come with Ollie and —?
3. Who gave John and — these apples?
4. She saw Isabel and — as we passed the door.

EXERCISE 2. — Use either *she* or *her* in each of the above sentences where *I* or *me* was used.

EXERCISE 3. — Use the correct form of the pronoun in each of the following sentences:

we, us

1. You and — must work together.
2. — boys are going swimming.
3. Will you go with William and —?

he, him

4. George and — just went home.
5. I saw George, William, and — going.
6. If Walter and — want the candy, give it to Walter and —.
7. With John, Elbert, and —, there will be enough boys.

EXERCISE 4. — Use *they* or *them* in each of the sentences where *he* or *him* was used.

Lesson 20

Study of a Humorous Story

Write a short funny story for your class paper. What makes a story funny? Usually the fact that some one says something or does something quite different from the expected is what occasions laughter. That which is natural, reasonable, and to be expected is not often humorous. It takes an apparent absurdity, which still has a point, to make a ludicrous situation.

More funny stories are told about young children and newly-arrived immigrants than about other people. Can you tell why this is true? Childish simplicity and the ignorance of foreigners make good material for funny stories.

The following stories illustrate the essential elements:

NOBODY BUT US CHICKENS

A southern gentleman was once sitting quietly on his front porch at a late hour in the evening, when he heard a noise that seemed to come from behind the house. Slipping quietly out of the back door, he perceived that the noise came from his hen roost.

"Who's there?" he suddenly cried. No answer; but the fowls ceased somewhat their commotion.

"Who's there? Speak, or I fire!"

"Nobody but us chickens, boss," came the answer in an unmistakable dialect.

DEAFNESS CURED

Our Jimmie was three years old. Small as he was, he still liked to have his own way. He was out on the horse block one day watching carriages pass when his mother called him.

"Come, Jimmie. Mother wants you!"

Jimmie did not turn his head, but called out, "I can't hear you, mudder."

"Jimmie, I want you to come right in," said his mother, louder than before. "Do you hear me now?"

"No, mudder; I can't hear you."

Mother spoke now with more determination, "If you don't get right up and come to me, I shall have to get my slipper."

Jimmie had had experience with the slipper. He got right up and started toward the door.

"I hear you now, mudder," said he.

EXERCISE 1. — Tell one of the above stories from memory.

EXERCISE 2. — Write from dictation one of the stories. Notice that what each speaker says makes a paragraph. Use the quotation marks.

Lesson 21

Oral Composition: Telling a Humorous Story

Tell to the class a humorous story. Begin with the *time*, *place*, and *characters*, telling also what they are doing. Do not use more words than are necessary. Reserve the humorous point till the last. Let the

laugh come when you end your story. This is the principle of climax. Be sure to tell all that is necessary to enable the hearer to appreciate the point of your story, but tell no more. Then bring the story quickly to an end.

Tell a story that you have heard told at home — a story about some child, some member of the family, or some acquaintance; or tell any good story you have heard, whether it has foundation in fact or not.

Lesson 22

Writing a Humorous Story

Write your humorous story, paying special attention to the paragraphing of any conversation that may occur. Let what each speaker says, with the explanations, make a paragraph. Use quotation marks properly.

CHAPTER IV

CONJUNCTIONS AND COMPOUND ELEMENTS

Introduction

There is nothing more helpful in learning good English expression than a knowledge of conjunctions and practice in using them. The speaker or writer who can use only *and*, *and*, *and* to string his ideas together, soon becomes a bore. His composition lacks two fundamental qualities — *variety* and *accuracy*. We often think of delightful English as a gift; it is really an art — one that any person can acquire. If we were to analyze carefully the discourse that charms us, we should find that the writer or speaker had learned, among other things, the art of using conjunctions skillfully. In this chapter you can learn how to acquire the same skill. You may also learn how to punctuate certain types of sentences with semicolon or comma.

Can you correct the examples of faulty English given below?

1. Either he must work or starve.
2. He seemed fond of speaking and to know how to speak well.

If you see nothing faulty in these sentences now, you will discover the faults after studying this chapter carefully.

Lesson 23

Compound Elements

Thus far we have learned to distinguish nouns, pronouns, verbs, adjectives, adverbs, prepositions, and interjections. There remains one more part of speech, a class of words known as **conjunctions**, from the Latin *con* (together) and *junct* (joined). Conjunctions are connectives linking together words, phrases, or even sentences.

Example: The woods *and* fields invite us forth.

When two or more words or groups of words are linked together in the same construction as subject or predicate, that part of the sentence is said to be compound. The words are said to be in a series.

1. A compound subject.

Example: *John, Will, and I* must go. (What words are in a series?)

2. A compound predicate.

Example: Mary *went* home and *got* supper ready.

3. Two or more direct objects connected by a conjunction may follow a single verb.

Example: The hunter shot a *deer*, a *wolf*, and a *rabbit*.

4. Two or more indirect objects connected by a conjunction may follow a transitive verb.

Example: The clerk sold *Kate* and *Mary* some ribbons.

5. Two or more objects connected by a conjunction may follow a single preposition.

Example: The blossoms appeared on *tree* and *meadow*.

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6. Two or more predicate nouns connected by a conjunction may follow a single linking verb.

Example: Our cousins' names are *Mary* and *Edith*.

7. Two or more modifiers connected by a conjunction may modify the same substantive or verb.

Examples: 1. This *tall* and *ungainly* fellow spoke *long* and *earnestly*.

2. The old woman, *knocking* at the door and *hearing* no response, concluded that the inmates were away.

3. Study *to learn* and not *to excel*.

4. *Over the meadow* and *through the woods*
To grandfather's house we go.

PUNCTUATION OF WORDS IN A SERIES. — In a series of three or more the comma is used after every word except the last one. The conjunction *and* is usually omitted except between the last two words in a series.

EXERCISE. — Tell what parts of speech are used in series in each of these sentences. What is the construction (i.e., what part of the sentence) of each series?

1. She seems healthy, happy, and bright.

2. You should learn to write neatly, legibly, and rapidly.

3. The children run, shout, and play.

4. The old settler ran into the house, seized his gun, and prepared to defend himself, his wife, his children, and his property.

5. You, he, and I must help.

6. The horseman galloped through the woods and into the town,

Two or more sentences may be joined together by a conjunction to make a single compound sentence; thus,

The rainbow comes and goes,
And lovely is the rose.

Here the first part of the compound sentence is, *The rainbow comes and goes*; the second part is, *lovely is the rose*. The first part contains a compound predicate connected by *and*. The conjunction *and* also connects the two parts of the sentence.

Definition. — Write a good definition for a **conjunction** and copy it in the notebook.

Lesson 24

Compound Sentences: Punctuation

A **clause** is a group of words containing a subject and a predicate.

Sentences containing only one clause are called *simple sentences*. When two simple sentences are closely related in thought, they may be linked together by a conjunction to form a *compound sentence*. Simple sentences may be united:

1. For the purpose of contrast.

Simple sentences: John has learned to swim. Mary is afraid of the water.

Compound: John has learned to swim; but Mary is afraid of the water.

2. To hurry the expression of several things occurring at about the same time.

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Simple sentences: Then the whistle sounded. The bell clanged. The conductor shouted, "All aboard!" We started on our way to New York.

Compound: Then the whistle sounded, the bell clanged, the conductor shouted "All aboard," and we started on our way to New York.

3. To couple the reason with a statement.

Simple sentences: I must go home. I have work to do.

Compound: I must go home, for I have work to do.

4. To link two or more alternatives.

Simple sentences: We may go to the city to-day. We may stay at home.

Compound: We may go the city to-day, or we may stay at home.

The conjunction does not always come between the clauses which it connects. In the sentence below, the conjunction *however* is contained within the second clause, not between the clauses.

Example: We may go to the city to-day; we may, *however*, stay at home.

1. You are old; I am young.

EXERCISE 1. — Rewrite this compound sentence in as many different ways as you can, by using different conjunctions and by placing them in different parts of the sentence wherever possible. Use these conjunctions: *but*, *however*, *on the other hand*.

2. John studies hard; he gets good grades.

EXERCISE 2. — Rewrite this as you did No. 1. Use the following conjunctions: *and*, *also*, *too*, *likewise*, *besides*, *moreover*.

3. The English were beaten; they would not surrender.

EXERCISE 3. — Rewrite as before, using these conjunctions: *yet, still, nevertheless, in spite of that*.

4. You wish to make a good impression; you should study to perfect your English.

EXERCISE 4. — Rewrite, using the conjunctions *then, therefore, hence*.

Lesson 25

Correlative Conjunctions and Compound Sentences

The word *coördinate* means of equal rank and is applied to the clauses of a compound sentence. Such clauses are called *coördinate clauses*; and since neither modifies the other, they are also called *independent clauses*. The conjunctions which connect coördinate clauses are called *coördinating* conjunctions. All the conjunctions used thus far are coördinating.

The word correlative means *inter-related*, and it is used of certain conjunctions when used in pairs.

Example: *Both . . . and, either . . . or, neither . . . nor*.

EXERCISE 1. — Pick out the correlative conjunctions below, and make a list of them.

1. Either he must apologize, or he must leave us.
2. Neither this man sinned, nor his parents.
3. Both John and his brother were present.
4. Not only his friends but also his enemies respect him.
5. You might as well try to set the river afire as to try to move him from his granite composure.
6. I do not know whether to speak or to keep silent.

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CAUTION. — Do not confuse the words *coördinate* and *correlative*.

The conjunction is frequently omitted between the parts of a compound sentence.

1. Johnson was a great man; Hoole was a very small man.

2. Addison's portrait still hangs in the college hall; strangers are still told of his favorite walk on the banks of the stream.

In the first sentence above, the conjunction *but* is omitted; in the second, the conjunction *and* is omitted.

PUNCTUATION OF COMPOUND SENTENCES. — The semicolon (;) is generally used between the parts of a compound sentence. But if these parts are short and so closely connected in thought as to admit of but little pause between them, then the comma is used instead of the semicolon. Always use the semicolon when the conjunction is omitted.

EXERCISE 2. — Why is the semicolon used in the first and second sentences below? Why is the comma used in the third and fourth?

1. Cowards die many times before their deaths;
The valiant never taste of death but once.
2. The heavens declare the glory of God; and the firmament showeth his handiwork.
3. That is good, but this is better.
4. Some are born great, some achieve greatness, and some have greatness thrust upon 'em.

Definition.—Let the class make definitions for **co-ordinating** conjunctions and **correlative**. Copy them in the notebooks.

NOTE.—If we wished to make this fourth sentence slower and somewhat more weighty in effect, we could do this by inserting semicolons instead of commas; thus,

Some are born great; some achieve greatness; and some have greatness thrust upon them.

Lesson 26

Coördinating Conjunctions

EXERCISE 1.—Learn these groups of coördinating conjunctions, so that you may have them always in mind to give variety and accuracy to your writing.

I. *And, or, nor, but, for.*—These are always found between the words, phrases, or clauses which they connect.

II. *Yet, still, therefore, hence, then.*—These may come between the words, phrases, or clauses which they connect; or they may follow the second word or group, or may be contained within the second group; thus,

1. Between the clauses. You bought it; *then* it is yours.
2. Within the second clause. You bought it; it is *then* yours.
3. After the second clause. You bought it; it is yours *then*.

III. *Also, likewise, too, besides, moreover, however, nevertheless, notwithstanding.*—These are used like those in Group II.

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EXERCISE 2. — Make up sentences in which each of these conjunctions are used.

TO THE TEACHER. — If further practice is necessary, turn to Appendix A.

Lesson 27

Graphic Analysis of Compound Elements

Sometimes two or more words make a conjunctive phrase; thus,

Not only men but also women are engaged in the practice of medicine.

The graphic analysis of such conjunctive phrases may be made thus,

Not only men but also women are engaged (in the practice)
+ + +
(of medicine).

EXERCISE. — Analyze graphically the sentences below. Put the plus sign under conjunctions. Conjunctive phrases are printed in italics.

1. MODEL. — They were = tired but happy.
+ + +

2. MODEL. — He is = silent; nevertheless he approves.
+ + +

3. Angle *A* equals angle *B*; and the angle *B* equals angle *C*; therefore angle *A* and angle *C* are equal.

4. I have walked up and down the street, but have not found the house.

5. We must bring the children some candy; else they will be disappointed.

6. You have been not only disobliging but positively
 + +
 rude as well. (*But . . . as well* is a conjunctive phrase.)

+
 7. There will be a storm; for last night the moon had a golden ring, and to-night no moon I see.

8. Neither money nor flattery could tempt him to do wrong.

9. You may lead a horse to water, but you cannot make him drink.

10. As well tell a secret to the winds as confide it to a
 + +
 great talker.

11. She is at once my teacher and my friend.
 + +

12. Though a man's riches may increase, yet they do not always bring him happiness.

Lesson 28

The Same Word as Different Parts of Speech

The same word may sometimes be used as an adverb or as a preposition, sometimes as a conjunction.

Adverb: Who said *so*? You are *so* kind.

Conjunction: He was unsuccessful; *so* he retired from business.

EXERCISE 1. — Use these words first as adverbs then as conjunctions:

now then hence

EXERCISE 2. — Use these words first as prepositions then as conjunctions:

for besides but notwithstanding

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EXERCISE 3. — Pick out the compound elements in these sentences and tell what part of the sentence each element is. Pick out the conjunctions.

1. This man is both a gentleman and a scholar.
2. To be clever is well; and yet to be good is better.
3. It was pleasant to loiter by the shore of the island, gathering shells and pretty stones; soon, however, we heard our friends anxiously warning us to beware of the incoming tide.
4. You wish to analyze correctly the third sentence; then you must make "gathering" an adverbial participle, modifying "loiter."
5. John wanted to do the right thing; only he found it hard to humble himself.
6. Notwithstanding the difficulty of his position, the man clung resolutely to the rock. (*Notwithstanding* is a preposition here.)
7. Robinson built another raft; notwithstanding the first had been destroyed by the storm. (*Notwithstanding* is a conjunction here. Why?)
8. I am fond of fishing; William, too, is fond of it.
9. There was a pear tree back of the house; there was, also, a ladder against the pear tree.
10. It was too far to walk; so we hitched up the horse.
11. Not only was the war long; but it was also very costly.

Lesson 29

Oral Analysis

EXERCISE. — Analyze orally the following sentences. See that you understand the meaning of each.

1. Thou shalt hear
Distant harvest carols clear,
Rustle of the reaped corn,
Sweet birds antheming the morn.
2. November's hail-cloud drifts away,
November's sunbeam wan
Looks coldly on the castle gray.
3. The lights begin to twinkle from the rocks;
The long day wanes; the slow moon climbs; the deep
Moans round with many voices.
4. The splendor falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes
And the wild cataract leaps in glory.
5. Blow, bugle, blow; set the wild echoes flying!
6. O love, they die in yon rich sky,
They faint on hill or field or river;
Our echoes roll from soul to soul
And grow forever and forever.

TO THE TEACHER.— For further exercise in analysis, choose compound sentences from Appendix A.

Lesson 30

Balanced Sentences

The compound sentence is effective when the two clauses are parallel or alike in construction. It is well fitted to express a contrast or comparison.

Examples:

1. We ask advice, but we mean approbation.
2. To err is human; to forgive, divine.

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3. Knowledge is proud that he has learned so much;
wisdom is humble that he knows no more.

4. Oh, many a shaft at random sent
Finds mark the archer little meant;
And many a word at random spoken
May sooth or wound a heart that's broken.

EXERCISES. — 1. In the first sentence what verb of the second clause balances *ask* of the first?

2. What noun balances *advice*?

3. Is it used in the same way?

4. For each expression below find its parallel or balance?

To err
human

Knowledge
proud

so much
shaft

sent

Lesson 31

Practice in the Correct Use of Verbs, Adverbs, and Conjunctions

Review *singular* and *plural* as applied to nouns.

Rule 1. — *Is* and *was* are used with singular subjects;
are and *were* with plural, and with compound subjects.

EXCEPTION. — If a compound or a plural subject contains a single idea the verb may be singular.

Example: Fox and geese *is* a good game.

EXERCISE 1. — Supply the right form below:

is, are

1. John and Henry — reading.
2. Two years — a long time.
3. Two thousand dollars a year — a good salary.

4. A box of pens — on the table.
5. Perseverance and hard work — what will win

was, were

6. You — in the city, — you not?
7. Neither one of us — seen.
8. A grizzly bear — seen in the valley.
9. Mary and Beth — there last night.
10. One of you — guilty.

Rule 2. — *Don't* is used with *I, you*, and with plural subjects; *doesn't* is used with other singular subjects.

EXERCISE 2. — Supply the right form below:

don't, doesn't

1. I — know why John — write.
2. It — seem natural to me.
3. Kate — like tennis at all, but we — like croquet.
4. John says he — know where it is.
5. They — look like brothers.
6. She — visit me now, and I — see her very often.

Rule 3. — Do not use the adverbs *too* and *very* to modify a verb; they properly go only with adjectives and adverbs.

Bad English: I am very pleased to meet you.

Good English: I am very much pleased to meet you.

Bad English: The half back is too hurt to stand.

Good English: The half back is too badly hurt to stand.

It is a fault to use conjunctions carelessly. One should learn to use the various coördinating conjunctions with precision. Do not make *and* do service for *but, for, yet, still, therefore, hence, and then*. Variety adds charm to writing and speaking.

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EXERCISE 3. — Use precision in the choice of conjunctions below by substituting a better conjunction for *and*.

1. John can earn money, *and* I can't.
2. Grammar is a noble study, *and* it cultivates man's noblest gift, language.
3. We are ready, *and* let us proceed.
4. John knew it, *and* he could not tell it.

Lesson 32

Practice in Avoiding the Overuse of *and*

Many young writers use *and* far too much. As a result there is none of the charm of variety in their sentences. Often a participle or an infinitive may be made to take the place of one verb in a compound predicate.

Example: The skipper set sail and steered straight for the channel.

Setting sail, the skipper steered straight for the channel.

Example: I must go and find the child.

I must go to find the child.

EXERCISE 1. — Change the sentences below so as to avoid the use of *and*:

1. The merchant ran out and called a policeman.
2. The boy went in and told the teacher.
3. John will try and learn his lessons.
4. Mabel ran to the window and looked out and saw us coming.
5. She was delighted and threw open the door and shouted.

6. Mother came in and saw what had caused the noise.
7. The students looked up and saw the principal enter.
8. The tree grew on rocky soil and had taken root but feebly.
9. The janitor ran and shouted, "Fire!"
10. The gentleman talked to the boys and told them it was wrong to fight.

Lesson 33

The Correct Use of Correlatives

The correlative conjunctions, *both . . . and*, *either . . . or*, *neither . . . nor*, *not only . . . but also*, *etc.*, are used in pairs to connect two elements in the sentence. The first of the pair should be placed just before the first element to be connected, the second just before the second element.

Example: I can admire neither this man nor his brother.

The elements connected by *neither* and *nor* are *this man* and *his brother*. It would be incorrect to write the sentence thus,

I can neither admire this man nor his brother.

The first conjunction of the pair is often misplaced. The expression after the second unit of the pair of correlatives should be noted and an expression found to match it; thus,

Either I must study or remain ignorant.

The second conjunction of the pair is *or*; it is followed by *remain*, a verb. Looking for a verb to match it earlier in the sentence we find *study*. Place the

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first conjunction of the pair, *either*, before "study"; thus,

I must either study or remain ignorant.

EXERCISE. — Write correctly the sentences below:

1. In that country either a man works or starves.
2. John will either go home or Henry will.
3. A physician not only should be skillful but also courteous.
4. They neither are industrious nor gentlemanly.
5. But this boy both is a worker and a gentleman as well.

Lesson 34

Constructions which may be Coördinated

1. *And* and *or* are coördinating conjunctions. They must not be used, therefore, to connect expressions which are not coördinate, i.e., parallel in construction. Never use *and* to connect a single word and a phrase. *Fond* and *to have skill* are connected by *and* below; this is bad English because the adjective and the phrase are not of the same construction. Both must be adjectives, or both must be phrases.

Bad: He seemed fond of music and to have skill as a pianist.

Corrected: He seemed fond of music and skillful as a pianist.

2. Never use *and* to connect a phrase and a clause. Find the phrase and clause connected by *and* below.

Bad: He taught us to like grammar and how we could write clear and interesting themes.

Corrected: He taught us to like grammar and to write clear and interesting themes.

3. Never use *and* to connect phrases of different sorts, as participles with infinitives or prepositional phrases. Keep the connected phrases alike in kind.

Bad: The boys played tag on their way home and coming back to school.

Corrected: While going home and coming back to school, the boys played tag, *or* The boys played tag on their way home and on their way back to school.

EXERCISE. — Find out what elements are connected by the coördinating conjunctions below. Where these elements are not alike or parallel in construction, recast the sentence to make them parallel. The conjunctions are printed in italics.

1. The engineer was a man of great energy *and* who had been well educated *and* trained for his work.

2. In order to become acquainted *and* that you may succeed in business you should learn the native language.

3. *Both* going to the city *and* on the return trip we sat in the observation car.

4. The room was large *and* with plenty of furniture.

5. He decided to go back to school, *and* at the same time studying harder than ever.

6. I wondered at his skill, *and* to see how fast he worked.

7. Stanley took charge of the expedition, ordered everything necessary, *and* the finances were also controlled by him.

8. Because of the heat *and* owing to the fact that mosquitoes also were troublesome, we decided upon packing up at once *and* to return home.

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9. For plowing corn land *and* other farm purposes, he used a tractor.

10. I liked John because of his good nature, *and* he knew many interesting things to do.

11. Writing compositions calls for careful observing *and* to think clearly.

12. He speaks quickly *and* in a forceful way.

NOTE.—If the pupils are not yet sufficiently versed in sentence analysis to see the mistakes and correct them, the chapter should be reviewed and supplemented. Later let the class return to the exercise; for this work is very important.

Lesson 35

An Editorial Outlined

Your school paper, the *Skyrocket*, should endeavor to influence public opinion by arguments in favor of some reform. Perhaps you can think of something that you would like to promote in the school: a brass band, an athletic team, a boy scout troop, a tennis club, a series of games with rival schools, a troop of girl scouts, a book club, a girls' organization of first aid volunteers. Perhaps you would like to argue for more school spirit, less whispering in the study hall, more home study, less borrowing of books and pencils, better attention in the class room. Another group of interesting subjects for argument would be these: The Need of More School Grounds, The Need of a Gymnasium, The Need of a School Nurse, The Need of a Swimming Pool, The Need of School Gardens. Make an outline of your editorial when you have chosen it.

The following is a good model:

WHEN THE CAT'S AWAY

There is a matter of school ethics to which the editor of this paper would like to call attention. When the teacher is out of the room, it is wrong for us to do that which we should not do in her presence. Perhaps some pupils justify such wrongdoing with the adage, "When the cat's away the mice will play." But the adage is not appropriate. Pupils are neither rats nor mice. We do not wish even to be compared with the disgusting rodents, much less to sink to their level of conduct. Furthermore, there is no enmity between our teacher and us, such as exists between cats and mice. She is our friend and helper. Let us be honorable in our dealings with her.

The boy who throws a piece of chalk or leaves his seat to scuffle because the teacher may not see him, the girl who talks and giggles because the teacher is out of the room—each is acting the coward's part. When the teacher's step is heard, of course the disorder ceases; for the culprit would have her think that all has been quiet in her absence. Such conduct is nothing short of deception.

In the years to come when we look back with clear eyes on these school days, shall we not regret these misdoings and wish our schoolmates to forget how we lowered ourselves to the level of cowards and liars? Let us learn now to act the part of honorable and responsible men and women.

*Lesson 36***The Editorial Written**

Read aloud the theme you have written to make smooth the harsh places in it. Look carefully to the spelling and punctuation. Let the teacher read it to the class and criticize it for you.

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Keep in mind especially what you have learned in this chapter about the correct use of conjunctions and variety in sentence structure. Ask yourself these questions:

1. Do I use *and* too much?
2. Do my coördinating conjunctions connect parallel constructions?
3. Can I abbreviate some of my sentences by using participle, infinitive, or gerund instead of the clause?

CHAPTER V

ACTIVE AND PASSIVE VERBS

Introduction

The old-fashioned grammars taught rules and definitions to pupils without giving them much understanding as to why these rules and definitions should be learned. Thus far in this text-book, you have been told in advance of every chapter just why the work of that chapter would be useful to you.

In this chapter you are to learn about *active* and *passive verbs* and the changes in sentence structure which are made in changing an active verb into a passive one. When the chapter is completed, see if you can tell how this knowledge is useful to a speaker or writer.

Lesson 37

The Object Made Subject

Jack made this kite.

This kite was made by Jack.

Here we have the same thought expressed in two ways. In the first the subject, *Jack*, names the doer of the act, and the direct object, *kite*, names the receiver of the act.

In the second sentence the object, *kite*, has become the subject; the simple verb, *made*, has become a

verb-phrase, *was made*; and the subject, *Jack*, has become the object of the preposition *by*.

EXERCISE 1. — Tell what changes have been made in the first sentence in each pair, in order to state the thought that is expressed in the second sentence:

1. *a.* John, the Piper's son, stole a pig.
b. A pig was stolen by John, the Piper's son.
2. *a.* Mrs. Smith invites us to dinner.
b. We are invited to dinner by Mrs. Smith.
3. *a.* The bell has been rung by the janitor.
b. The janitor has rung the bell.
4. *a.* The horses have not been fed by the groom.
b. The groom has not fed the horses.

When the subject names the *doer* or *actor* we call the verb *active*. When the subject names the *receiver* of the act we call the verb *passive*, from a Latin word meaning to suffer or endure. In reality it is always the subject and not the verb that is active or passive. But there are also certain changes in the verb when the sentence is changed to the passive form. The direct object then becomes the subject, and an auxiliary verb is always added.

EXERCISE 2. — Make a list of the auxiliary or helping verbs, which are added in changing the following sentences from active to passive. Tell what other changes occur in each sentence.

Active

Passive

1. The farmer plows the field. The field is plowed by the farmer.

- | | |
|---|--|
| 2. The boys raised a shout. | A shout was raised by the boys. |
| 3. The dog follows me. | I am followed by the dog. |
| 4. Some one is calling you. | You are being called by some one. |
| 5. All can hear the music. | The music can be heard by all. |
| 6. We did not say that. | That was not said by us. |
| 7. Have you written the letter? | Has the letter been written by you? |
| 8. Did the mother love the children? | Were the children loved by the mother? |
| 9. The pupils will understand the lesson. | The lesson will be understood by the pupils. |

QUESTIONS. — 1. From these sentences can you see why the verbs are called active in one case and passive in the other?

2. What does passive mean?

3. Is it the *verb* which is active or passive, or is it the *subject*? *Ans.* It is really the subject, but the terms active and passive are applied to the verb according as the subject names the actor or the person or thing acted upon.

Lesson 38

Verbs with Secondary Objects Made Passive

A. Let us see what happens when a verb that has both direct object and secondary object is changed from active to passive.

Active: The people made William king.

Passive: William was made king.

Here the direct object, *William*, becomes the subject, and the secondary object, *king*, is retained as a predicate noun.

EXERCISE 1. — Change these sentences containing active verbs to equivalent sentences containing verbs in the passive:

1. The team will elect James captain.
2. People generally thought the old fellow a fool.
3. The Romans called Fabius a procrastinator.
4. Every one considers June a delightful month.

B. *Active*: We ordered him to go.

Passive: He was ordered to go.

Here the subject of the infinitive becomes the subject of the sentence while remaining also the subject of the infinitive. In position, however, the infinitive remains after the verb.

C. *Active*: They believed the report to be false.

Passive: The report was believed to be false.

In the passive form this sentence does not mean that "the report was believed." "The report to be false" is what "was believed"; showing that the infinitive, though separated from its subject, still belongs with it in thought.

EXERCISE 2. — Change the verbs in these sentences to the passive:

1. Joshua commanded the sun to stand still.
2. Washington ordered Lee to bring up his troops.
3. All believe the tale to be true.
4. Our mother will tell us to stay here.

D. You have seen that the direct object becomes the subject in changing from the active to the passive. Since the intransitive verb has no object, the intransitive verb cannot have a passive. An apparent exception to this is found in verbs of *going* and *coming*, which may be passive in form, though they are intransitive verbs.

Exceptions: He is gone = He has gone.

They are all come = They have all come.

Lesson 39

The Indirect Object Made Subject

Active: They gave me an apple.

Passive: (1) I was given an apple, *or*
(2) An apple was given me.

In this sentence there is an indirect object, *me*, and a direct object, *apple*; when the sentence is made passive, either object may become the subject. If the indirect object becomes the subject, the direct object remains as a direct object after the verb, as in (1). If the direct object becomes the subject, the indirect object remains as an indirect object after the verb, as in (2).

EXERCISE 1. — Change each of these sentences to two sentences with different passive forms. Each sentence is to have a different subject.

1. They will give you a welcome.
2. The Romans presented Cincinnatus with a farm.
3. The children told us a strange story.

EXERCISE 2. — Change these sentences containing active verbs to equivalent sentences with passive verbs. Tell what changes occur in each case.

1. The boy bought a pair of skates.
2. The farmers are mowing the grass.
3. The carpenters have built a house.
4. Soon we shall gather the apples.
5. Must you earn some money at once?
6. Where did you put my books?
7. Only John could bend the stick straight.
8. The boys let the rabbit go.
9. The teacher appointed Mary judge of the debate.
10. The man told William a pitiful story.
11. Charles had seen him take it.

Definitions. — Make definitions of (1) **active verb**, (2) **passive verb**, for your notebooks.

Lesson 40

Passive and Progressive Verb-phrases

CAUTION. — A form of the verb which must not be confused with the passive is called the **progressive**. It consists of some form of the verb *to be* followed by a participle in *-ing*. It shows an action continuing or in progress.

1. I am studying grammar.
2. John was playing football.
3. Theodore has been rowing a boat.
4. The dew is falling.

In all these sentences the verb is active, since the subject names the actor; and in the first three sentences the verb is followed by a direct object.

EXERCISE 1. — Below are some passive verbs. Try to see wherein they differ from the progressives given above.

1. I was forbidden to go.
2. The grass has been mowed.
3. The bell is being tolled.
4. The faucet was turned off.

In passive verb-phrases the principal verb is a participle, usually ending in *-ed*, *-d*, *-t*, *-n*, or *-en*. In progressive verb-phrases the principal verb is also a participle, but it ends in *-ing*.

Definition. — Make a definition for **progressive verb-phrase** and write it in the notebook.

EXERCISE 2. — Change these passive verbs to active:

1. The boat has been dashed to pieces by the waves.
2. Honey is made by bees.
3. America was discovered by Christopher Columbus in 1492.
4. Clothing will be sold by the auctioneer.
5. You are to be presented with a loving cup by our friends.
6. The fox was seen to enter the woods by Mary.
7. Irving was known by his friends to be a genial, kind-hearted man.
8. Washington has been called by historians the Father of his Country.
9. His deed was applauded by all.
10. William has been chosen president by his classmates.

Lesson 41

The Correct Use of Transitive and Intransitive Verbs

Mistakes often arise from using a transitive verb as if it were intransitive, or an intransitive verb as if it were transitive.¹

A. **Lie** (recline) is always intransitive. Other forms of this verb are *lay* and *lain*.

The following sentences are good English:

I *lie* down every day to rest.
I *lay* down yesterday to rest.
I shall *lie* down again soon.
I have *lain* down once to-day.

Lay is always transitive. Another form of this verb is *laid*.

The following sentences are good English:

I now *lay* the book on the table.
I just *laid* it there.
The book was *laid* on the table.
I have *laid* it there.

EXERCISE 1. — Use the proper verb in these sentences:

lie, lay

1. — the book on the desk.
2. Let me — here.
3. He — down a little while ago to rest.
4. I found him —ing on his back.
5. Last night she — the letter on the table, and there it — now.

¹ See Chart XI, Appendix B.

6. The foundations were —.
7. We had — them deep.
8. She has — in a stupor all day.

B. **Sit** is always intransitive. Another form of this verb is *sat*.

The hen *sits* on the nest. It is a *sitting* hen.

A pitcher of water *sits* on the dresser.

We had *sat* down to rest.

Set is nearly always transitive. This verb has but the one form *set*.

I must *set* the table for dinner.

Stakes had been *set* in the earth.

He *set* a vase of flowers on the mantel.

We *set* a trap for mice.

EXCEPTIONS:— The mason waited for the cement to *set*.

The sun will *set* at six this evening.

The man *set* forth on his journey.

EXERCISE 2. — Use the proper verb in each sentence below:

sit, set

1. In what seat do you — ?
2. I — here.
3. We — up late last night with a friend.
4. The hen has been — for a week.
5. The farmer is — out peach trees.
6. Last night we — around the campfire.

C. **Rise** is always intransitive. Other forms of this verb are *rose* and *risen*.

He *rises* early every morning.

Yesterday morning I *rose* at five o'clock.

The sun has *risen*.

Raise is always transitive. *Raised* is another form of this verb.

They *raise* the flag.

Cattle are *raised* in Texas.

You have *raised* a disturbance.

EXERCISE 3. — Use the proper verbs in these sentences:

rise, raise

1. Has the bread — yet?
2. Kingdom shall — against kingdom.
3. He — himself up off the grass.
4. You speak loud enough to — the dead.
5. The balloon — quickly and was carried to the south.
6. He — up in his seat and answered.

Lesson 42

Active and Passive Verbs in the Same Sentence

CAUTION. — Do not change from active to passive or *vice versa* in the same sentence; the sentence is awkward when one verb is made active, and the other passive, with a change of subject for the second verb. One part of the sentence must be recast to agree in form with the other.

Bad: The officials received Cook kindly; and when they had heard his story, a public dinner was given in his honor.

Corrected: The officials received Cook kindly; and when they had heard his story, they gave a public dinner in his honor.

EXERCISE. — Rewrite the following sentences so as to keep the coördinated clauses parallel:

1. Please send me a check; or if you prefer, the money may be left for me at the drug store.
2. They found their friends waiting at the door of the inn; and when they had entered, a hearty meal was ordered.
3. She ran to look out of the window, for a brass band was heard in the street.
4. As we looked, John was seen coming up the hill; so we sat down to wait for him.
5. I shot a gray squirrel, and a red squirrel was shot by another of the party; thus food was supplied.
6. We went into the house, where a hearty welcome was given us.
7. The class had a picnic by the river, and a good time was had by all.
8. The battalion came to a wide river, but it was soon crossed.
9. Some of the men felled trees, and they were hauled to the river by others.
10. They had won the war; hence their object was attained.

Lesson 43

When to Use the Passive

A. Notice that the active form of the verb is shorter than the passive.

1. We saw a flock of wild ducks.
2. A flock of wild ducks was seen by us.

How many more words are there in the second sentence than in the first?

Because the active verb construction is shorter, it is more forceful and is preferable when either form may be used indifferently.

EXERCISE 1. — Change the passive verbs below to active, and notice how each sentence is improved:

1. *Robinson Crusoe* has been read by all of us.
2. "Cop and robber" has been played for three days by the boys in our neighborhood.
3. A deer was seen near the village this morning by hunters.
4. The house was entered by robbers, and the silver taken.
5. Your knife will be found by some one.

B. The passive verb is especially useful where the doer of the act is not definitely known or not important.

1. The lost child has been found.

If it is not known who found the lost child, this is a much better way of stating the fact than to say, *They have found the lost child.* *They* is not an indefinite pronoun and should not be used unless it stands for some definite persons known to the speaker.

When the doer of the act is perfectly clear, it is better not expressed; in that case the passive form of the verb may be used to advantage.

2. Bumper crops are grown in Oklahoma.

This is better than,

3. The farmers grow bumper crops in Oklahoma.

for it is clear that none but farmers would grow crops.

EXERCISE 2. — Why is it better to use the passive in these sentences?

1. The window must have been broken yesterday.
2. Men were once hung for stealing.
3. Oysters are eaten raw as well as cooked.
4. Sugar is sold by the pound.

Lesson 44

Making Illustrative Sentences

1. Write a sentence of your own to illustrate a prepositional phrase. Put parentheses () about the phrase, and put the letter *p* over the preposition and the letter *o* over the object of the preposition.

2. Write a sentence containing a substantive adjective.

3. Write a sentence containing an infinitive phrase; put brackets around this phrase and put the letter *i* over the infinitive.

4. Write a sentence containing a participial phrase; enclose the phrase thus < >, and put the letters *pl* over the participle.

5. Write a sentence containing an active verb; then rewrite the same sentence, changing the verb from active to passive.

6. Write a sentence containing a compound subject, and put the plus mark under the conjunction that connects the parts of the compound subject.

7. Write a sentence containing a compound predicate, and put a plus mark under the conjunction that connects the parts of the compound predicate.

8. Write a sentence containing two clauses.

Lesson 45

Word Study and the Punctuation of Quotations

A. Do not use *lots* for a number or a quantity, *party* for man, *business* for right, *piece* for a short distance, *raise* for increase, *date* for appointment or engagement.

Words Correctly Used

1. There is *much* sand in the *lots* by the store and a *large number* of shade trees.
2. This *man* was in the car. The rest of the *party* have gone.
3. You have no *right* to interfere. This *business* is legal.
4. Will you go a *short distance* with me? I will give you a *piece* of my apple.
5. John has had an *increase* in salary.
6. Have you an *engagement* for this evening? Yes, I have an *appointment* with the dentist.

B. Remember to use properly the quotation marks (" "). Use a comma before *said I*, *said he*, etc. Place a period after such expressions when they follow a complete sentence, and begin the next sentence with a capital letter as in (1) below. When these expressions are used in the midst of a sentence, a comma should both precede and follow them as in (2); but at the close of the first clause in a compound sentence, the words *said I*, *said he*, etc., should be followed by the semicolon as in (3).

1. "It is never too late to mend," said he. "There is still hope for us."
2. "Oh, where," cried Bob, "is my hat?"

3. "Look under the table," said Mary; "and if it is not there, look behind the door."

Study the punctuation of quotations in the Model Interview of Lesson 46. Point out and explain the use of such punctuation marks as illustrate the rules in B above.

Lesson 46

An Interview for Publication

Newspapers are pleased to secure timely interviews for publication. Their readers like to know the opinions of leaders regarding matters of importance. Especially do they desire to learn what the able man or woman, or the expert, thinks about some subject that is uppermost in men's minds. The business and financial outlook is always interesting. In an agricultural community people wish to learn what some successful farmer thinks is the outlook for crops and prices. In a time of contagion a physician's ideas regarding the prevention and symptoms of the contagious disease are helpful and interesting to readers. At election time the political views of prominent citizens are wanted. Whenever any new public enterprise is started, the opinions of persons most concerned are always sought.

Secure an interview for the *Skyrocket*, your class paper. Choose some subject of interest and secure the views of a member of your family, or interview some intimate friend of your own age on this subject. Write down in advance the questions you desire to ask. While these are being answered, write down

enough of the answers so that you can fill them in afterward from memory.

Subjects. — 1. From a mother, grandmother, or aunt learn your ancestry for three or four generations.

2. From your father secure an interview on the present political situation, or on the business and financial outlook.

3. From an uncle secure an interview on the best vocation open to you upon graduation from school, and the best means of entering it.

4. Interview an older brother on the athletic situation, either in baseball or football.

5. Interview your older sister regarding some social function, past or future.

6. Interview a schoolmate on the subject of his favorite study or pastime.

7. Interview a soldier on the value of the Y. M. C. A., K. C., or the Red Cross work.

The following is a model report of an interview:

THE YOUNG MAN'S CHANCE WITH A CORPORATION

Many of our students are looking forward to business careers.

The editor of the *School Dial* yesterday secured an interview with the well-known business man, Mr. Jasper J. Smith. Mr. Smith is a man of keen observation and wide acquaintance with business conditions. He is also the head of a million-dollar corporation.

"What, in your opinion," we asked, "are the chances to-day for the young man or woman in business?"

"Never better," said Mr. Smith. "In fact, brains, push, and character will win greater rewards in the business world to-day than ever before."

"But are not the big corporations making it more and more difficult for a man or woman to start independently in business?"

"In some lines, yes," he replied; "but the corporations themselves require men of ability. Their managers come from the ranks far more frequently than is the case with small business houses, which are managed by their proprietors."

"Does not a man need capital to become the head of a great business corporation?"

"Not a cent, in most cases. Brains, push, and character are the manager's assets. If he shows that he has these in greater degree than others have, he will be advanced sooner or later from office boy to office head."

"Mr. Smith," said we, "would you be willing to give us a brief sketch of your own start in life?"

"I will gladly, if you think it worth while," said he, courteously. "I was once a high school boy. My father's death compelled me to go to work at the age of fifteen. What education I secured after that came from evening study. I took a job as office boy. My pay was four dollars a week."

"And what is it now?" we ventured to ask.

He laughed. "Tell your fellow-students," said he, "that money is not the only thing in life — not even the main thing. Service to others brings a richer reward than mere wealth. Gratitude and love are worth more than wealth without them. But tell them that service to others is one of the surest ways of acquiring the wealth."

SUGGESTION. — It will take several days to complete this lesson; one day to prepare for the interview, another to secure it, a third to write it out, a fourth to revise it in class, and a fifth to copy it for the school

paper. Let your composition in its final form be a model of correctness in spelling, punctuation, paragraphing, and the use of capitals. Have you used coördinating conjunctions correctly? The active and the passive? The past participles of verbs? Quotation marks?

CHAPTER VI

ADJECTIVE CLAUSES AND HOW TO USE THEM

Introduction

In this chapter and the succeeding ones you are to learn how to use subordinate clauses — clauses used like adjectives, adverbs, or nouns. Skill in using these clauses will be of very great advantage in making your writing effective. By the use of subordinate clauses the writer can show more clearly the relation between his ideas, can emphasize the important ideas, and can pass lightly over details of less importance.

In addition to the grammar work outlined above, you will gain in this chapter valuable practice in letter writing.

Lesson 47

A Clause Used as a Single Part of Speech

A. Examine these sentences:

1. Art is long, and time is fleeting.
2. The brooklet gave its water to the creek, the creek gave its water to the river, and the river lent all to the ocean.

QUESTIONS. — How many clauses in sentence 1?
In sentence 2?

Definition. — Make a definition for a **compound sentence** and copy it in the notebooks.

B. Examine these sentences:

1. Thinking men must govern toiling men.
2. Men who think must govern men who toil.

QUESTIONS. — What groups of words in sentence 2 take the place of the adjectives *thinking* and *toiling* in sentence 1?

Do these groups form clauses? Give a reason for your answer.

What part of speech is *who*? What is its use in the clause, *who think*?

C. Examine these sentences:

1. My friend came unexpectedly.
2. My friend came when he was not expected.

QUESTIONS. — What part of speech in sentence 1 is replaced by a clause in sentence 2? What word introduces this clause?

We call *when* a relative adverb.

D. Examine these sentences:

1. The revolution of the earth is taken for granted by most people.
2. *That the earth revolves* is taken for granted by most people.

QUESTIONS. — The italicized clause in sentence 2 takes the place of what part of speech found in sentence 1? What word introduces this clause?

The clauses under A are independent clauses; those under B, C, and D are called subordinate clauses.

Definitions. — Define **clause**, **independent clause**, and **subordinate clause** from the uses observed above

in A, B, C, and D. Copy good definitions in the notebooks.

QUESTIONS. — Which subordinate clause is used like an adjective? Which is used like an adverb? Which like a noun?

Lesson 48

Adjective Clauses

The first word in an adjective clause is usually one of these relative pronouns: *who*, *whose*, *whom*, *which*, *what*, *that*. The relative pronoun is used as subject, as object or attribute complement, or as principal word of a prepositional phrase.

EXERCISE 1. — Pick out the relative pronouns in the sentences in Exercise 2 and tell how each is used in the adjective clause in which it is found.

NOTE. — Relative adverbs *when*, *where*, *why*, etc., sometimes introduce adjective clauses. Examples: The time *when* lilies blow; the place *where* Burns was born; the reason *why* we came.

Definitions. — Define adjective clause, relative pronoun, relative adverb, and antecedent. Copy good definitions in the notebooks.

EXERCISE 2. — Pick out the adjective clauses and tell what word each clause modifies:

1. This is the house that Jack built. (*that* is the object of the verb *built*.)
2. I live for those who love me.
3. The tender grace of a day that is dead will never come back to me.

4. Character is the diamond that scratches every other stone.
5. Those who ask your opinion really want your praise.
6. Men who think must govern men who toil.
7. Rust rots the steel which use preserves.
8. Attention is the stuff that memory is made of. (*that* is the object of the preposition *of*.)
9. All that is great and good is done just by patient trying.
10. Gone are the birds that were our summer guests.
11. The man whom we saw is John's father.
12. He prayeth best who loveth best.
13. The fields which we till have been tilled before.
14. Here is the book to which you referred.
15. I found your book in the place where you left it.
16. Youth is the time when the seeds of character are sown.
17. John saw the gentleman whose horse ran away.
18. Electricity is the agent by means of which men speak with absent friends.
19. Virtue is the only means whereby men may be free.

QUESTION. — Where is the adjective clause placed, before or after the word it modifies?

Lesson 49

Graphic Analysis of Adjective Clauses

It is possible to picture the relation of an adjectival clause to the substantive which it modifies by inclosing the clause in braces and drawing a line from one of these braces up under the word it modifies; thus,

I live for those {who love me}.

Since the adjectival clause has a subject and predicate, these parts may also be indicated in the usual way, by the double lines, closed at the ends for the subject, and open for the predicate. But we should make the subject and predicate in the subordinate clause less prominent than in the main clause by using lighter lines; thus,

I live (for those) { who love → me }.

Usually the direct object follows the verb. But a relative pronoun used as direct object precedes both verb and subject. In the sentence below *whom* is an example of a relative pronoun used as direct object. It is the object of *saw*.

The man { whom we saw → } is - John's father.

Usually the object of a preposition follows the preposition. But a relative pronoun used as the object of a preposition is often the first word in a clause.

The friends { that } you like → [to be { with } are - the humble
and true.

The marks after *that* and before *with* are those of the parenthesis; *with that* is a phrase, of which *with* is the preposition, *that* the principal word.

EXERCISE 1. — Analyze graphically the sentences in Exercise 2 of Lesson 48. Pick out the antecedent of each relative pronoun.

EXERCISE 2. — Pick out the antecedent of each relative pronoun in these sentences chosen for Exercise 1.

EXERCISE 3. — Analyze graphically sentences in Appendix A, chosen by the teacher and containing adjective clauses.

Lesson 50

Making Sentences that Contain Adjective Clauses

The relative *whose* below is a possessive and modifies the noun before which it is placed.

She was a mother whose every thought centered in her children's welfare.

EXERCISE. — Write sentences containing adjectival clauses introduced by the following relatives:

- | | |
|----------|-------------------------------|
| 1. who | 6. (place) ¹ where |
| 2. whose | 7. (time) when |
| 3. whom | 8. (reason) why |
| 4. which | 9. (such) as |
| 5. that | |

Lesson 51

Relative Pronoun Omitted

NOTE. — The relative pronoun or adverb is frequently omitted where it can easily be supplied in thought — especially if it is a direct object or the principal word of a phrase.

EXERCISE 1. — Supply relatives where omitted below. A caret (^) marks the place where a relative may be supplied. See if more than one relative could

¹ Let the word in parentheses be the antecedent of the relative adverb that follows it. The word *antecedent* means "going before."

be used in each place. Tell the construction of the relative when you have supplied one.

1. This is the tower $\wedge$ we saw from the hill. (This is the tower which *or* that we saw, etc.)
2. The only eyes $\wedge$ a general can trust are his own.
3. It is only good children $\wedge$ the angels call fair.
4. Man needs must gather first or last the harvest $\wedge$ he has sown.
5. Evil conscience is an enemy $\wedge$ we can neither face nor fly from.
6. Every man stamps his value on himself; the price $\wedge$ we challenge for ourselves is given us.
7. The door $\wedge$ he had just come through was still ajar.
8. I saw the pen $\wedge$ the poet wrote with.

EXERCISE 2. — Turn to the sentences in Lesson 48, and see how many relatives you can omit without leaving the meaning uncertain. What is the construction or use of the relatives omitted?

Lesson 52

Antecedent Omitted

The relative pronouns *what*, *whatever*, *whoever*, and *whichever* are used without an antecedent expressed. *What* as a relative pronoun means *that which*.

1. He takes *what* he wants. (He takes *that which* he wants.)
2. He takes *whatever* he wants.
3. He chooses *whichever* he likes best.
4. *Whoever* came was welcome to his hospitality.

After verbs of *asking*, *telling*, and the like, the word *what* is an interrogative pronoun — not a relative; thus,

He asked *what* delayed us. (He asked, "What delayed you?")

When *what* is used as an interrogative, it does not equal *that which*.

EXERCISE 1. — Write four sentences in which the following relatives are used without antecedents:

what whatever whoever whichever

Sentences containing an independent clause and one or more dependent clauses are called **complex** sentences.

EXERCISE 2. — Pick out ten or more complex sentences in Appendix A.

Lesson 53

Practice in Correct Use of Adjective Clauses

Rule. — Use *who* as subject of a relative clause; use *whom* as object of verb or preposition.

EXERCISE 1. — Put the right form in the blanks below:

1. The man — has no principles is an enemy of society.
2. The children — you have in your care are all fond of you.
3. That young fellow with — I was talking is a reporter.
4. He is one — I like to meet.

EXERCISE 2. — Combine the following groups of descriptive sentences. Notice the improvement that

comes from making each group into a single complex or compound sentence. In combining use relative pronouns, or conjunctions; or change predicate verbs to participles or infinitives. Punctuate correctly.

1. I sought for Johnson's birthplace. I found it in St. Mary's square. This is not so much a square as a mere widening of the street.

2. The house is tall and thin. It consists of three stories with a square front. Its roof rises steep and high.

3. On a side view the building looks as if it had been cut in two in the widest part. There is no slope of the roof on that side.

4. In a corner of the basement is a dry goods store. Here old Michael Johnson may be supposed to have sold books.

5. She stood at the head of a deep green valley. The valley was carved from out the mountains in a perfect oval. It had a piece of sheer rock standing round it, eighty feet or a hundred high. From the brink of this fence-like rock, black wooded hills swept up to the skyline.

6. By her side a little river glided out from under ground with a soft babble. It was unaware of sunlight. Then growing brighter, it tapered away. It fell into the valley.

7. There the stream ran down the valley. Alders stood on either marge. Grass was blading out upon it. Yellow tufts of rushes gathered, looking at the hurry.

8. But further down on either bank were covered houses. These were built of stone. They were square and roughly cornered. These were set as if the brook were meant to be the street between them.

9. Below us lay Pittsburgh. The city is a huge monster. It smolders and roars. The uniform gray of its background is flecked with white puffs of steam.

Lesson 54

Practice in Securing Variety of Sentence Forms

The compound sentence with *so*, meaning *consequently*, as the first word of the second independent clause is a favorite type of sentence with childish writers.

Example: My friend and I wanted to catch some fish; so we hired a boat.

For the sake of variety you should learn other ways of expressing the thought; as,

1. *By a participle.*

Wanting to catch some fish, my friend and I hired a boat.

2. *By a subordinate clause.*

Because we wanted to catch some fish, my friend and I hired a boat.

3. *By an infinitive.*

In order to catch some fish, my friend and I hired a boat.

4. *By a gerund.*

Hiring a boat made it possible for my friend and me to catch some fish.

EXERCISE. — Change these compound sentences into some other form.

1. We were in a hurry; so we worked fast.
2. The man was very tired; so he lay down to rest.
3. We had a flat tire; so we stopped to patch it.
4. The boy was frightened; so he began to run.
5. He lost his hat in the river; so he had to buy a new one.
6. We did not wish to be late; so we started early.

7. I did not know where to go; so I asked a policeman.
8. The clock had stopped; so I wound it and set it going.
9. The shoes were not satisfactory; so she sent them back.
10. Mary lost a ring; so she has gone to look for it.

Lesson 55

The Use of Complex Sentences

Too many short sentences give a jerky affect. If the sentences are related closely enough to make one complex thought, they should be combined into one complex sentence.

Example: Will and I went down to the river yesterday. We wore bathing suits. It was a warm day. We dived in. We swam for an hour. We enjoyed it.

Combined: As yesterday was a warm day, Will and I went down to the river in our bathing suits, and diving in, enjoyed an hour of swimming.

EXERCISE. — Combine the following groups of sentences each into a single long sentence:

1. James and I went fishing this morning. The fish were biting. We caught a great many.
2. Chicago is a very large city. Its harbor is very busy with shipping. The boats come and go continually.
3. The Mississippi is a mighty river. Levees have been constructed along its banks to prevent floods. Much loss of property is saved by this means.
4. Much corn is raised in Illinois. The stalks grow higher than a man's head. Corn flourishes in warm weather.
5. Heavy rains are bad for clay roads. Gravel roads, however, dry very quickly. Gravel roads are much used in Michigan. /

*Lesson 56***The Use of Long Sentences in Descriptions**

The long sentence is especially useful in descriptions, for it enables the author to keep what he is describing in the reader's mind till the whole picture is painted and the full effect is produced.

EXERCISE. — Cut the long sentence below into as many short sentences as you can; then notice how your pauses have weakened the effect.

I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow, a tall, strong, heavy, nut-brown man; his tarry pigtail falling over the shoulders of his soiled blue coat; his hands ragged and scarred, with black, broken nails; and the saber cut across one cheek, a dirty, livid white. — Robert Louis Stevenson, *Treasure Island*.

*Lesson 57***Composition: Letter Describing the Day**

EXERCISE. — Write a letter to some absent friend; in it describe the day; the appearance of things; effect of the day on animals and men; the outlook for tomorrow. Use the heading and salutation here given as a model for your letter.

265 EAST BUFFALO STREET,

COOPERTON, N. Y.

Jan. 30, 1919.

My dear Burt,

In your last letter you expressed a wish to know just how it would seem if you were here. I shall tell

you what sort of a day it is, and then you may perhaps imagine . . .

Yours very cordially,

JACK

SUGGESTIONS. — In your descriptions let the sentences be long enough to combine details into a complex whole. If you picture the landscape in words, remember to use such expressions as "in the foreground," "in the background," "beneath," "above," "near at hand," "in the distance," "to the right," "to the left." If the color, shape, and size of things described are given first, the reader gets at once a clear picture.

Lesson 58

Practice in the Correct Use of Expressions Frequently Misused

REVIEW EXERCISES. — Tell why these expressions are incorrect:

1. I am *very interested* in your success.
2. John was *too hurt* to walk.
3. Why is Mary not *to school* to-day?
4. Will is *mad* at me.
5. I felt *like* I ought to beg his pardon.

Aught, meaning *anything*, should not be confused with **naught**, meaning *zero* or *nothing*; 401 is not *four aught one*, but *four naught one*.

Learn and **teach** do not have the same meaning. *To learn* does not mean *to instruct*. A person *learns* when he takes in knowledge himself; he *teaches* when he imparts knowledge to others. *Taught* and *learned* are forms of *teach* and *learn*.

EXERCISE. — Use the proper verbs below:

learn, teach

1. I cannot — French; there is no one to — me.

learned, taught

2. The old schoolmaster — his pupils so patiently that they all — their lessons well.

Lesson 59

Correcting Blunders in the Use of Adverbs

A. Adverbs in *-ly* do not add the endings *-er* and *-est*, as do the corresponding adjectives. The adverb uses *more* and *most* instead.

Adjective: loud, louder, loudest.

Adverb: loudly, more loudly, most loudly.

Wrong: Mary sings louder than Jane, but Jane sings sweeter.

Corrected: Mary sings more loudly than Jane, but Jane sings more sweetly.

B. Avoid the use of two negatives with the same verb, as when *not* is used with *no*, *none*, *never*, *neither*.

Wrong: I haven't no pencil.

Corrected: I have no pencil.

Wrong: He don't want none.

Corrected: He wants none, or he don't want any.

Wrong: We don't never go there no more.

Corrected: We never go there any more.

C. Do not say *every once in a while* when you mean *occasionally*.

D. Do not say *some place else* when you mean *somewhere else*.

EXERCISE 1. — Study A, B, C, and D above till you can write the rules from memory.

EXERCISE 2. — Turn to Charts XV, VI, and VIII, Appendix B, and drill by reading aloud rapidly in concert.

Lesson 60

Review of Letter Writing

The Heading

We have learned that the heading of a letter tells where the letter is written and when. It is placed at the upper right-hand side of the page. In cities it gives (1) the street number, (2) the street, (3) the city, (4) the state, (5) the month, (6) the day of the month, and (7) the year.

All words are begun with capitals.

Abbreviations for Street (St.), Avenue (Ave.), and state (Mass., Cal., etc.) are followed by periods.

In small towns (1) and (2) are omitted.

Commas follow 2, 3, 4, and 6, and a period follows 7.

The heading occupies one, two, or three lines, according to its length and the size of the letter paper.

Examples

1. MONTEREY, CAL., *June 1, 1919.*
2. 1649 UNIVERSITY AVE.,
CHICAGO, ILL., *May 1, 1919.*
3. 224 E. 42d St.,
CHICAGO, ILL.,
July 2, 1919.

EXERCISE. — Make headings of the following, supplying capitals and punctuation marks:

1. 231 grande ave minneapolis minn jan 5 1918
2. cody wyo apr 25 1918
3. 590 broadway new york n y january 10 1917
4. 325 lincoln avenue highland park ill dec 1 1917
5. lake view hotel arcadia mich aug 1 1917
6. lund utah mar 14 1918
7. 489 pennsylvania ave washington d c may 6 1917
8. 19 e 62d st denver col july 18 1917
9. 275 s fifth ave chicago ill june 10 1917
10. 219 tribune building chicago ill may 5 1917

The letters N., S., E., W., stand for the direction from the middle of the city — north, south, east, or west. A street running east and west may be called East Madison St. until it reaches a certain middle point, and West Madison St. from this on. Some streets are named by numbers only; as, 42d Street.

Lesson 61

The Address

Study the addresses and salutations given below and then write out clear directions as to how and where to write and punctuate them. Notice the directions given above for the heading and use this as a model.

To Strangers

(1)

Mr. George Monroe,
224 Water St., Ithaca, N. Y.

Dear Sir:

(2)

Messrs. Williams, Walker & Gibbs,
Dryden, N. Y.

Gentlemen:

(3)

Mrs. John J. Johnston,
224 Middlesex Ave.,
Boston, Mass.

Dear Madam:

To an Acquaintance

Mr. John Middleton,
18 High St., Canton, Ohio.

My dear Mr. Middleton,

To an Intimate Friend

My dear Grace,

EXERCISE. — Arrange and punctuate the following addresses. Add salutations, the first three as if to intimate friends, the next three as to acquaintances, the last four as to strangers.

1. mr william matthews 5747 central st dallas texas
2. miss sadie mcguire 19 river st glove arizona
3. mrs james wood 10 pierre ave vicksburg miss
4. mr john anderson 512 linden ave grand haven michigan
5. mrs warren wilson 432 trinidad ave phoenix arizona
6. miss helen everett 619 visalia rd newark new jersey
7. mr adam johnson 1010 portage ave wichita kansas
8. mrs. sidney burch 844 maple st cairo illinois
9. the syracuse herald syracuse n y
10. sears roebuck and co chicago ill

*Lesson 62***Body of the Letter**

The body of the letter is arranged in paragraphs which are indented and punctuated like any other theme. It is very awkward to end a letter on the last or next to the last line of a page, because that compels the writer to place the complimentary close and signature at the top of a new page. To avoid this awkward ending, try to end with plenty of room for the signature at the bottom of the page, or else add another paragraph and so continue the body of the letter part way down the next page.

Complimentary Close and Signature

In letters to strangers write, *Yours truly*, *Very truly yours*, *Yours sincerely*, *Very sincerely yours*, *Yours respectfully*, or *Very respectfully yours*. Use the last two only where you desire for some good reason to show respect. These words should stand near the middle of the line, leaving room for the signature to appear at the right, beginning below the comma; thus,

Yours truly,

JOHN BELL

EXERCISE. — Write the proper complimentary close and signature for a letter, (1) to your teacher, (2) to your pastor, (3) to the mayor of your city, (4) to your aunt, (5) to your chum, (6) to your brother, (7) to some storekeeper where you trade.

Lesson 63

How to Write a Letter of Application

Write all letters in the most natural way possible. Avoid stock phrases like "would say," "beg to state," "return same," "your favor received," etc. Say nothing in a letter that you would not naturally say in a conversation. Do not leave out words; do not abbreviate; and do not end with a *baby blunder* such as,

Hoping to hear from you soon,
Yours truly,

Better: Hoping to hear from you soon, I am
 Yours truly,

Best: I shall hope to hear from you soon.
 Yours truly,

EXERCISE. — Write a letter applying for one of these positions advertised in a Chicago paper.

BOY WANTED — For office work during vacation; large mail order house; north side. Must be neat, quick, and accurate at figures. Answer in your own hand, stating age, and salary expected. Address R. L. Holland & Company, 248 N. Monroe St., Chicago.

OFFICE CLERK — Girl able to write a plain, rapid, legible hand. Desirable position with excellent chance for advancement. Give age and two references. Salary \$6.00 to start. Address James & Sanford 433 Marquette Bldg., Chicago.

CHAPTER VII

FIGHTING MAN'S ENEMIES

Introduction

Men have so many enemies that they should cease to fight one another and turn their attention to their common enemies, such as insects, disease germs, rats, mice, and weeds. This work will best be done when all the people in a community coöperate. The first essential is for every one to find the enemy, to study his habits and understand why he is dangerous, and then to find ways of exterminating or foiling him. The lessons of this chapter are lessons in composition. The material will be found in the pamphlets secured early in the term by student letters to the Department of Agriculture at Washington, D. C., and to the state university.

Lesson 64

The Deadly Fly

Read and discuss in class pamphlets and any other literature you can find on the house fly.

Lesson 65

Autobiography of a Fly

Imagine that a fly is telling the story of his life. What might he say concerning:

1. Where he was born and when?
2. The number of his brothers and sisters?
3. His mother's advice as to where to live, feed, and raise his own family?
4. His feelings toward mankind?
5. His journeys and mischief?
6. Narrow escapes from death?
7. The approaching doom which ends his story?

Write a composition, using the outline given above.

Read it at home, getting all the suggestions of the family to improve it.

Read it at school and have teacher and classmates help you improve it. Try especially to secure variety in sentence forms — simple, complex, and compound. Go over it carefully to see that no needed punctuation is left out.

The class should choose the best composition to go into the city paper, or to be read before the Woman's Club, at some school program, and before any other audiences possible.

Lesson 66

A Lesson in Coöperation

Discuss with the teacher what the pupils of this school can do to fight the house fly.

1. Can you find its breeding places?
2. Can you destroy these? How?
3. Can you kill the flies in your own home or school? How?
4. Why should you do this early in the season?

5. Can you help protect the food in stores, bakeries, markets, and homes from contamination by flies?
6. Why fight this campaign with others rather than alone?
7. How can you enlist others in the fight?

When you have thought out answers to these questions and have read whatever you can find to help you, prepare a rousing talk which might be given as a four-minute speech between reels at the moving picture show to stir up interest in ridding your community of this dangerous pest — the filthy house fly.

Lesson 67

Death to the Mosquito

Study the literature which you have on mosquitoes. Learn what their relation is to disease. How did men learn this? Did the knowledge involve courage and sacrifice? In whom? What was done to prevent the plague of yellow fever on the Isthmus of Panama?

Write a composition on the subject: "Why we should rid this community of mosquitoes." After getting all the help you can at home and at school, submit your theme to the class and let the best be chosen to be delivered before the school, the Parents' Association, Woman's Club, or any other audience you can get.

Lesson 68

Organizing a Mosquito Drive

Prepare a practical talk on how we can get rid of the mosquito menace: value of screens and other

means of protection; finding their breeding places. Discuss ways of killing the larva. Who can do this? How can the materials be secured? Give this talk at home first, then before the school. Make it effective.

Lesson 69

The Plague of Rats and Mice

Study your bulletins and other sources of information on rats and mice, and write a theme on why they should be exterminated. Consider this from the point of view of thrift as well as of health. First give a brief history of rodents in America. Tell how rapidly they multiply, where found, and what destruction and loss they bring about. When the best possible themes have been secured, let audiences be found for them in the school and community.

Lesson 70

Exterminating the Rodents

Prepare a practical talk on means of exterminating rats and mice. Give this first at home, afterward at school.

Lesson 71

**Messrs. Town and Country Rat Meet
and Converse**

Write an imaginary conversation between a town rat and a country rat. Be sure to use quotation marks correctly. How did they come to meet during

the war? Where does each find refuge when at home? Describe their surroundings and hiding places in town and country. What does each live on? What different dangers does each encounter? Let answers to such questions as these appear in the conversation, contrasting their experiences.

Lesson 72

A Lesson on Weeds

Study the literature on weeds which you have received from the Department of Agriculture at the state university, and from Washington, D. C. Discuss the names and appearance of weeds commonly found in the garden, the lawn, and by the roadside. Why are these enemies to mankind? If possible, bring to school specimens of several varieties of weeds.

Lesson 73

Autobiography of a Weed

Make an outline from which to write a theme giving the autobiography of several common weeds which may have grown in some one's garden. Let each member of the class choose, as far as possible, a weed different from that of the others. How did the seed reach the spot where it grew — perhaps from a distant place? How did it find lodgment in the earth? What was its effect on the vegetable nearest it? Let it tell of the fight for life between vegetable and weed, etc. These themes should have a public hearing.

*Lesson 74***Laws against Weeds**

Let the pupils prepare outlines for a talk and speak from the outlines, telling what laws have been made, or ought to be made, for the cutting of weeds. Why should these laws be made? Why enforced? Are they enforced effectively in your community? Give this talk at home as well as at school.

CHAPTER VIII

ADVERBIAL CLAUSES AND HOW TO PUNCTUATE THEM

Introduction

This chapter is designed to give greater ease, freedom, and flexibility to expression through the variety it teaches in the use of conjunctions and in the position of clauses. It contains much material for drill in punctuating clauses. The use of subordinate clauses makes sentences more complex, and in consequence more difficult for the reader to understand. This difficulty is removed in large part by the correct use of commas. In conversation, the speaker groups his phrases and clauses in such a way that there is no doubt as to their relation to one another; a proper pause cuts off one word from another whenever the sense requires it. The same effect may be produced in writing by means of punctuation.

Can you read any meaning into this statement: *That that is iron is iron that that is not iron is not iron*? Introduce a comma after the first word *iron*, a semicolon after the second, and a comma after the third; now you will have no difficulty in reading sense into the statement.

Here are two statements, identical in wording, but

quite different in sense, owing to the use of commas in the second:

1. The burgomaster says the inspector is a donkey.
2. The burgomaster, says the inspector, is a donkey.

The blunder of an American clerk in inserting a comma when copying a tariff law once cost the United States government \$2,500,000.

Lesson 75

Adverbial Clauses of Time

TO THE TEACHER. — In the several lessons of this chapter, adverbial clauses are classified not because it is essential for the pupils to learn the classification, but that they may cover the ground carefully and become familiar with all types. It is believed that this careful study of the complex sentence in its many forms will help materially the young writer to lay hold of the tools of his craft. Such a study is essential to variety and accuracy of expression.

A subordinate clause used like an adverb to modify a verb is called an **adverbial clause**.

Adverbial clauses when introduced by the conjunctions *after, as, as long as, as soon as, before, ere, since, until, when, while*, may express *time*. These conjunctions are called subordinating conjunctions. Why?

EXERCISE 1. — Analyze the sentences below. Adverbial clauses are indicated by brackets in the first five sentences.

MODEL. { When one begins [to turn in bed,] } it is = time
[to get up].

1. The rose is fairest {when 'tis budding new}.
2. Look {before you leap}.
3. Strike {while the iron is hot}.
4. You should never cross the bridge {till you come to it}.
5. {When faith is lost and honor dies}, the man is dead.
6. Soon as the evening shades prevail,
The moon takes up the wondrous tale.
7. As long as rivers flow down to the sea, thy name and fame shall endure.
8. After the sun had gone down, we chased the fireflies in the dewy meadow.
9. Ere morning came, the stranger had departed.
10. I had not seen you since you went away.
11. Just as the clock struck two, the carriage appeared in sight. (*Just*, an adverb, modifies the conjunction *as*.)

EXERCISE 2. — Observe the punctuation of the clauses above. When is the clause set off by a comma? Where in the sentence do these clauses appear?

EXERCISE 3. — Write five sentences containing adverbial clauses of time introduced by the following conjunctions: *before*, *since*, *till*, *when*, *while*. (Punctuate correctly.)

Lesson 76

Adverbial Clauses of Cause

Adverbial clauses introduced by the conjunctions *as*, *because*, *that*, *since*, *whereas*, may express *cause*. They answer the question, *Why*?

EXERCISE 1. — Analyze the sentences below. First pick out the causal clauses by asking, *Why?*

1. The boys are shooting toy cannons since it is the Fourth of July.

2. As we expected father presently, we went down the road to meet him.

3. I do not skate because I never learned how.

(Here *how* modifies the infinitive *to skate*, which is omitted in words but understood by the reader as the object of *learned*.)

4. Since you have asked, I will tell you my story.

5. Whereas the said party has failed to perform his part of the contract, the contract is hereby declared null and void.

6. She checked her valise because it was too heavy to carry.

7. Since these things are so, it is useless to go farther.

8. As there was no more breeze, we lowered the sail.

9. I am sorry I offended him. (Here the conjunction *because* is omitted after *sorry*.)

EXERCISE 2. — Observe the use of commas in the sentences above. When the adverbial clause comes at the beginning of a sentence, is it always set off by a comma? Is it ever set off by a comma when it comes at the close of a sentence? Try to learn the reason for this.

EXERCISE 3. — Write three sentences containing adverbial clauses of cause introduced by *since*, *because*, and *for*, respectively. Punctuate correctly.

QUESTIONS. — What kind of clauses answer the question, *When?* The question, *Why?*

Purpose is usually expressed by the infinitive; thus,

She went to the baker's *to buy him some bread*.

But we can also express purpose by means of an adverbial clause; thus,

She went to the baker's *that she might buy him some bread*.

EXERCISE 3. — Study the use of commas in the sentences above.

Lesson 78

Clauses of Result

A. We have seen how clauses of purpose may be introduced by the conjunction *that*. The conjunction *that* also introduces **clauses of result**; thus,

He is so sorely smitten *that* I fear he cannot live.

B. It is not difficult to distinguish between clauses of purpose and clauses of result. The phrase, *as a result*, can always be read in immediately after the conjunction which introduces a result clause; thus,

He is so sorely smitten that (as a result) I fear he cannot live.

C. Before the conjunction introducing a purpose clause, it is always possible to read in the phrase, *for this purpose*; thus,

She went to the baker's (for this purpose) that she might buy him some bread.

EXERCISE 1. — Analyze the sentences below and tell in each case whether the clause expresses purpose or result.

MODEL. — Laziness travels so slowly, { that poverty soon overtakes → it. }

1. Love your friends that your friends may love you.
2. He would not speak, lest he should give offense.
3. In order that success may be permanent, there must be character.
4. Some animals are so small that they cannot be seen with the naked eye.

EXERCISE 2. — Study the use of commas above. Adverbial clauses at the beginning of sentences are set off by commas; at the close they are so set off when not closely connected in thought with the main clause.

Lesson 79

Adverbial Clauses of Place

A. Adverbial clauses introduced by *where*, and *wherever*, may express the *place where* an action occurs.

EXERCISE 1. — Analyze the sentences below.

MODEL. — The wind bloweth { where it listeth. }

1. Where your treasure is, there will your heart be also.
2. Wordsworth sought truth and beauty wherever he could find it.

B. The conjunctions *when* and *where* may introduce adjectival clauses modifying nouns; thus,

The place {where Longfellow was born.}
 The time {when lilies blow.}

EXERCISE 2. — Tell whether these are adverbial or adjectival clauses below.

1. I remember the house *where we used to live*.
2. *Where flowers bloom all the year*, bees cease to gather honey.
3. *When spring comes*, roses will bloom again.
4. No man knows the hour *when fate will call him*.

EXERCISE 3. — Study the use of commas in the sentences above. Why are commas used?

QUESTIONS. — What part of speech does an adverbial clause modify? An adjectival clause?

Lesson 80

Conditional Clauses

Adverbial clauses introduced by *if*, and *unless*, may express condition; thus,

If you try, you will succeed.

If you try means *on condition* that you try.

Unless is negative; thus,

Unless you try, you will not succeed.

This means, on condition that you do *not* try, you will not succeed.

EXERCISE 1. — Analyze the sentences below:

1. If you give a rogue an inch, he will take an ell.
2. If at first you do not succeed, try again.

3. We are going to fish, if we can get some bait.
4. Unless you have money, you had better not go.

EXERCISE 2. — Write two sentences containing conditional clauses: one introduced by *if*; the second by *unless*. Punctuate correctly.

EXERCISE 3. — Are conditional clauses set off by commas? Study the sentences above.

Lesson 81

Clauses of Comparison

1. Milton was as good *as he was great*.
2. You are not so tall *as I am*.
3. Truth is stranger *than fiction*.
4. *The more men know*, the more they want to know.

The clauses italicized above are adverbial clauses of **comparison**. In the first, Milton's goodness is compared with his greatness by means of the clause introduced by the conjunction *as*.

In the second sentence the height of two persons is compared; and the adverb *so* is used rather than *as* because it follows the negative word *not*.

In the third, the strangeness of truth is compared with that of fiction; here the verb is understood (not expressed) in the adverbial clause. Expressed in full the clause would read, Truth is stranger than fiction *is strange*.

In the fourth sentence the correlatives *the . . . the* are adverbs. They mean *by so much . . . by that much*; thus,

1. *The more men know, the more they want to know.*
2. *By so much more men know, by that much more they want to know.*

The force of *the* can be seen by substituting *that* for *the* in the second sentence.

Thus we see that adverbial clauses introduced by *as*, *than*, and the correlatives *as . . . as*, *so . . . as*, *the . . . the*, may express comparison. Such clauses always modify adverbs or adjectives.

EXERCISE 1. — Insert the proper word in these sentences:

as, so

1. These are not — good as those.
2. He did — well as could be expected.

EXERCISE 2. — Analyze the sentences below:

MODEL. — This loaf (of bread) is almost as broad as it is long.

1. This girl is as good as she is kind.
2. A man can run farther in a day than a horse can trot.
3. We can all read much faster than we can write.
4. I am taller than you are.
5. They cannot pick up so many apples as we can shake down from the tree.
6. The less men think, the more they talk.
7. The longer we rested, the more tired we seemed to become.
8. He wants a house no larger than this is.
9. Self-love is not so vile a sin as is self-neglecting.
10. Men come to grief who spend more than they earn.

11. {The more you help→ a rascal, } the less he thanks→ you.

12. The more you give a beggar, the more he expects.

EXERCISE 3. — Study the use of commas in the sentences above. Which ones contain commas? Why?

Lesson 82

Clauses of Manner

Adverbial clauses introduced by *as* may express **manner**. Such clauses always modify verbs, and they answer the question, *How?*

EXERCISE 1. — Analyze the sentences below.

MODEL. — He does { as he pleases. }

1. As rust eats iron, so care eats the heart. (*So* modifies *eats*.)
2. In the field of destiny we reap as we have sown.
3. As you make your bed, you must lie in it.
4. Difficulties strengthen the mind, as labor strengthens the body.
5. The upright man speaks as he thinks.

EXERCISE 2. — Write complete sentences, each containing one of the adverbial clauses given below.

1. Though Lincoln was poor, . . .
2. Because the world is round, . . .
3. . . . that no one will believe him.
4. . . . unless you try.
5. After I graduate from school, . . .

6. . . . that he may learn.
7. Where the soil is fertile, . . .
8. . . . than I can tell you.
9. . . . as a bird sings.

Definition. — Write in the notebooks a definition of an adverbial clause.

Lesson 83

Review of Subordinate Clauses

EXERCISE 1. — Tell what kind of subordinate clause each sentence contains below, whether an adjectival clause or an adverbial clause.

Tell why a comma is or is not used with each clause.

1. Evil be to him who evil thinks.
2. He liveth long who liveth well.
3. If wishes were horses, beggars might ride.
4. There is nothing so strong or so safe as the simple truth.
5. It is better to fall short of a high mark than to reach a low one.
6. Oh, what a tangled web we weave,
When we first practice to deceive!
7. A man can never be a true gentleman in manner until he is a true gentleman in heart.
8. The bird cannot fly, for it has broken its wing.
9. The poet sings as does the bird, with no thought of reward.
10. Though Washington was defeated, he was not discouraged.
11. So slowly did the snail crawl that you could scarcely see it move.

12. John arose, in order that the old lady might have his seat.

13. They sleep in peace, where they fell in battle.

14. We never miss the water till the well runs dry.¹

QUESTIONS. — What kind of clause answers each of these questions: How? when? where? why? How do you tell whether a clause introduced by *where* or *when* is adverbial or adjectival.

Lesson 84

Practice in Correct Usage

A. The conjunction *as* may express *time*, *cause*, or *comparison*. Choose some other conjunction when you wish to be exact.

As the clock struck one, he struck the last blow on his anvil.

Does this mean *when* the clock struck one, or *because* the clock struck one, or *in the same manner as* the clock struck one?

EXERCISE 1. — Use more exact conjunctions in place of *as* below:

1. As I was coming into the house, he went out.

2. As John is about to speak, Billy begins to laugh.

B. Learn to use other conjunctions as well as *and*, especially when another conjunction would be more exact. Learn to make complex as well as compound sentences.

¹ For further practice choose sentences in Appendix A.

Examples: 1. Nobody seemed to notice him, and he went home.

2. Because nobody seemed to notice him, he went home.

EXERCISE 2. — In the compound sentences below, turn one clause into a subordinate relation to the other.

1. John is a good student, and he will be promoted.

2. The garden had been neglected, and weeds were everywhere.

3. We ate breakfast, and George took me to see the sights.

4. In the village there is a church, and on the church there is a tall steeple.

5. We came to a clear brook, and here we stopped to eat our lunch.

Lesson 85

Oral Composition

What novel or story-book have you read that was interesting? Tell us about it in this way:

1. The time and place where the events occur.

2. The characters in order of their importance with a brief description of each.

3. How matters stand at the beginning.

4. What happens to change things.

5. How it all turns out.

Try to tell all this in three or four minutes. Have a guard on your speech to make it correct. Do not use *and*, *so*, and *why* too much.

*Lesson 86***Making Over a Fable**

Writers are always seeking suggestions and ideas. The greatest writer that ever lived, Shakespeare, found his inspiration and much of his material in the writings of other men. By his genius he enlarged and made over their ideas into the masterpieces of his plays.

See if you can enlarge upon the fable below and make a new story of it.

THE CAT AS A BIRD DOCTOR

(Aesop's Fables Adapted)

One morning a cat dressed himself up like a doctor and went to call on some little birds that lived in a cage nearby.

"Good morning," he said, putting down his black bag. "I heard from a friend that some of you are feeling quite poorly these days. So I hastened here as fast as I could to see if there is anything I can do for you. I cannot permit you to suffer while I have power to prevent. Pray open the door and let me see your tongues."

To this the little birds exclaimed with one voice, "No, thank you! How very kind! But we are quite well so long as our door is shut and you are on the outside of it!"

Suppose these had been foolish birds, had trusted the cat and opened the door.

Make a story from that point of view. Prolong the conversation. You may bring human beings into the climax if desired.

Tell your story to the class for suggestions and criticism; then write it out. Before you begin to write, think of all the rules of punctuation. Let the list of words and phrases below suggest rules.

1. Sentences
 - Declarative
 - Exclamatory
 - Interrogative
2. Compound sentences
 - Semicolon — comma
3. Series
4. Word of address
5. Interjection
6. Participial phrase
7. Adverb clause
8. Omitted words
9. Appositive
10. Adjective clause
11. Proper nouns
12. Proper adjectives
13. Quotations

CHAPTER IX

SUBSTANTIVE CLAUSES, NOMINATIVE ABSOLUTES, AND CONTRACTED SENTENCES

Introduction

It is often much more forceful to express an idea as a clause than as a single noun; thus,

1. The rotundity of the earth is taken for granted.
2. That the earth is round is taken for granted.

Many facts can be expressed only by clauses, and yet we want to talk about these facts just as we do about subjects that can be expressed by a single noun. Can you assert your convictions about such facts as these: *that heat rises, that air is lighter than water, that America was discovered in 1492?* If so, you will use noun clauses in sentences.

There are relations of ideas so obvious that it is almost an insult to the reader's intelligence to state them. In learning to use the *nominative absolute* you will find a means of avoiding such obvious statements — perhaps at the same time using fewer words. The first of the following sentences is in every way better than the second.

1. The wind rising, we set sail.
2. Because the wind rose, we set sail.

Finally, in this chapter you will learn how to omit repeated words by contracting sentences without leaving them illogical or ungrammatical. It is necessary to learn how to punctuate clauses, nominative absolutes, and contractions in learning how to use them.

Lesson 87

Clauses Used as Nouns

REVIEW. — What may be used as a noun? Give examples.

What is a clause?

A

Notice these sentences:

1. The people's desire for a change of government had long been seen.
2. That the people desired a change of government had long been seen.

In the first sentence the complete subject is, "The people's desire for a change of government." Note that the noun *desire* is the substantive subject; and its modifiers are (1) *the*, an article; (2) *peoples*, a possessive; and (3) *for a change of government*, a prepositional phrase.

The complete subject of the second sentence is, "That the people desired a change of government." Note that this is a clause, since it contains a subject and a predicate. Since this *clause* is used like a *noun* as subject of the sentence, it is called a **substantive clause**.

QUESTIONS. — 1. What is the substantive clause in 2 above?

2. What is the verb?

3. What is its subject?

B

3. His leadership has never been questioned.

4. That he should lead has never been questioned.

QUESTIONS. — 1. Which of these sentences contains a substantive clause?

2. What word introduces the substantive clause?

3. As what part of the sentence is the substantive clause used?

4. Pick out the subject and the verb in the substantive clause.

C

5. No one questions his leadership.

6. No one questions that he should lead.

QUESTIONS. — 1. What is the use of *his leadership* in sentence 5?

2. Tell the use of the substantive clause in sentence 6 which takes the place of the subject in 5, *his leadership*.

3. What part of the sentence is this clause?

4. What is its subject?

5. Its verb?

D

7. The opinion is *that he should lead*.

8. The opinion *that he should lead* is general.

9. It has been thought *that he should lead*.

What is the use of the noun clause in each of the sentences 7, 8, and 9?

We have seen that the expletive, *it*, may be used as anticipatory subject, filling the place of the subject before the verb when the subject is an infinitive and follows the verb; thus,

It is a good thing to give thanks unto the Lord.

To give thanks unto the Lord is the subject, which *it* anticipates. *It* is used in the same way when a subject clause follows its verb, as below:

It has been thought that he should lead.

Thus we see that substantive clauses introduced by *that* may be used as subject, direct object, predicate noun, and appositive.

Definition. — Define a **substantive clause** and write the definition in the notebooks.

Lesson 88

Analysis of Substantive Clauses

EXERCISE. — Analyze the sentences below. Tell what use the substantive clause has in each sentence.

MODEL. — {That the earth is round} is not seen (at a glance).

1. It¹ is not seen at a glance that the earth is round.
2. That the Boers could oppose England so long, was due to their courage and skill.
3. Columbus believed that the earth is round.

¹ *It*, the anticipatory subject, need not be regarded in the analysis.

4. Darwin taught that men are descended from lower animals.

5. The prisoner says he will soon be free. (Here the introductory word *that* is omitted.)

6. Cicero's opinion was that traitors should be put to death.

7. The belief that witches could ride through the air on broom sticks, was once quite as common as it is ridiculous.

8. It had been reported that Burr was going to raise an army. (*was going to raise* is a verb-phrase.)

9. The report was not true that gold had been discovered.

10. It is admitted that slavery was a curse to the South.

11. That the Chinese invented gunpowder, is a well-known fact.

QUESTION. — What sentences above contain commas?

When the subject of a sentence contains many words, it may be separated from the predicate by a comma. Will this account for the commas above?

Lesson 89

Making Substantive Clauses

A

We have seen substantive clauses introduced by *that*. They may also be introduced by interrogative pronouns.

1. Who he was could not be ascertained.

2. Whatever makes men good Christians, makes men good citizens.

QUESTIONS. — (Sentence 1) 1. What “could not be ascertained”?

2. What is the subject of this sentence?
 3. Is the subject a clause?
 4. What pronoun introduces this clause?
 5. What kind of pronoun is it?
- (Sentence 2) 6. What “makes men good citizens”?
7. What is the subject of this sentence?
 8. Is the subject a clause? Why?
 9. Is the subject a substantive clause? Why?
 10. What pronoun introduces this clause?
 11. Is it an interrogative pronoun?

B

Noun clauses may be introduced by interrogative adverbs.

1. Where Kidd buried his treasure is still a mystery.
2. Why apples fall to earth was Newton’s question.

QUESTIONS. — 1. In sentence 1, what “is still a mystery”?

2. What, then, is the subject of this sentence?
 3. What is the subject of sentence 2?
 4. What adverbs introduce these substantive clauses?
 5. What uses have nouns in sentences?
- Substantive clauses are used like nouns.

EXERCISE 1. — Tell in what part of the sentence each substantive clause is found below:

1. No one knows where Kidd buried his treasure.
2. Newton asked why apples fall to the ground.

3. I found it to be what I wanted.
4. We set out again from where we started the day before.

EXERCISE 2. — Fill out the blanks below with clauses used after verbs, and tell whether they are direct objects or predicate substantives:

1. Do you fear that . . .
2. They know when . . .
3. My conclusion is that . . .
4. I know where . . .
5. His complaint was that . . .
6. Have you learned how . . .
7. The question is what . . .
8. The colonies complained that . . .
9. He thinks that . . .

EXERCISE 3. — Fill out the blanks with clauses in apposition with the italicized words:

1. The *report* was true that . . .
2. The *news* came . . .
3. I am of the *opinion* . . .
4. He made the *assertion* . . .
5. Have you learned the *fact* . . .

Lesson 90

Nominative of Address and Interjections

A

Words and groups of words sometimes occur within the sentence which have no grammatical relation to the sentence; that is, they form no part of either subject or predicate. Such expressions are called *independent*, and are set off by commas.

Nominatives of address are independent. Nominatives of address are names by which we address persons to call their attention to our remarks.

EXERCISE 1. — Point out each word or group of words below used for purposes of address.

1. Come, brothers, tune the lay.
2. Sir, I would rather be right than be president.
3. The fault, dear Brutus, is not in our stars, but in ourselves that we are underlings.
4. Caesar, beware the Ides of March.
5. I rise, my Lords, to declare my sentiments.

What punctuation goes with nominatives of address?

B

A word, phrase, or clause used as an outcry or sudden expression of feeling, is called an **interjection**.

Interjections are used independently. They are generally followed by the exclamation point; but where the whole sentence is exclamatory, or the exclamation is felt as weak, they are followed by the comma.

EXERCISE 2. — Point out each interjection below. Account for the punctuation which follows it.

1. Well, that is strange!
2. What! do you think me a fool?
3. Poor man! I pity him.
4. Oh, I know not what to do!
5. Alas! there is no help for him.
6. Hurrah! the field is won!

*Lesson 91***Nominative Absolute and Other Independent Expressions**

A. A noun or pronoun with a participle is often used *absolutely*: that is, it is "loosed from" relation to the rest of the sentence. *Absolute* is from Latin and means *loosed from*. Such expressions are independent of the sentence, and are set off by commas. The substantive and participle used absolutely is often called a **nominative absolute**.

Definition. — Write in your notebooks a satisfactory definition for the **nominative absolute**.

EXERCISE 1. — Pick out the participles used absolutely in the sentences below.

1. The weather being stormy, the streets were almost deserted.
2. School having been dismissed, the children came flocking out.
3. The father being an invalid, the eldest son was obliged to work.
4. The wind failing us, we lowered the sail.

B. Other independent expressions, used to qualify the sentence as a whole rather than any distinct part, are given below. They also require commas.

EXERCISE 2. — Pick out each independent expression below:

1. This, to tell the truth, was a serious error.
2. Frozen with fear, so to speak, they could neither move nor cry.

3. So far as I can see, there is no cause for alarm.
4. In fact, I had forgotten his name.

EXERCISE 3. — Write two sentences, each containing a noun and a participle in the nominative absolute. Write from dictation the sentences in Exercises 1 and 2, punctuating correctly.

Lesson 92

Contracted Sentences

A. Whenever any part of a sentence can easily be supplied in thought by the reader or hearer, it should be omitted. Adverbial clauses are often thus contracted by dropping the subject, the auxiliary verb, and the linking verb, especially after one of the conjunctions *when, while, where, as long as, if, and though*.

EXERCISE 1. — Copy the sentences below. Above the caret (^) write the words omitted, as in the model.

it is

MODEL. — The watch will be returned if ^ found.

1. The watch will be returned when ^ found.
2. While ^ in Boston, I received a letter from John.
3. We stayed as long as ^ possible.
4. When ^ caught, the thief tried to deny his guilt.
5. I did not see the governor while ^ in Albany.
6. Because ^ unable to retreat, the little band surrendered.
7. Though ^ tired, we were not discouraged.
8. This soup should be served when ^ hot.

B. The principal verb is often omitted if it has appeared in a previous clause within the same sentence.

EXERCISE 2. — Insert over the caret the words omitted below, as in the model.

work

MODEL. — That man works, not because he must, ^
but because he enjoys it.

1. Learn while you can ^.
2. Be angry when you will ^.
3. He could do it, if he only would ^.
4. John has not seen me, but Mary has ^.
5. If I can help you I will ^.
6. The man had gone, no one knew where ^.

C. Sometimes all but the conjunction or pronoun is omitted from a substantive clause used as object.

EXERCISE 3. — Insert the words omitted above each caret as in the model.

I did it.

MODEL. — I did it; I cannot tell why ^.

1. They will return, God knows when ^.
2. The fellow had gone, but no one knew where ^.
3. Inspirations come, we know not how ^.
4. Some one knocked, I know not who ^.

D. Frequently the verb is omitted after *than* or *as* in adverbial clauses of comparison.

EXERCISE 4. — Insert the words omitted below.

am

MODEL. — You say you are a better soldier than I ^.

1. You like him more than ^ me.
2. You have helped me more than I ^ you.
3. Why should that name be sounded more than yours ^?
4. Education is a better safeguard of Liberty than a standing army ^.

5. You may as well borrow a person's money as $\wedge$ his time.

6. My horse can trot as fast as his $\wedge$.

7. Self-love is not so vile a sin as self-neglecting $\wedge$.

8. We are far more liable to catch the vices than $\wedge$ the virtues of our associates.

9. Children have more need of models than $\wedge$ of critics.

10. Kind hearts are more than coronets,
And simple faith $\wedge$ than Norman blood.

E. Compound sentences which show contrast often omit in the second clause words found in the first.

EXERCISE 5. — Supply the omitted words. Notice that commas are found where words are omitted in the second part of compound sentences.

must

MODEL. — Some must follow; some, $\wedge$ command.

1. Shallow men believe in luck; strong men, in cause and effect.

2. A politician thinks of the next election; a statesman, of the next generation.

3. Books are the best things when well used; abused, among the worst.

4. The evening is an emblem of autumn; and autumn, of declining life.

F. Answers to direct questions are generally abbreviated.

EXERCISE 6 — Above the caret insert the words which are omitted below.

1. Do you live in the city? I do $\wedge$.

2. Who spoke? I $\wedge$.

3. Whom did they call? ^ Me.
4. Where did you come from? ^ The city.

NOTE. — Other contractions are given below.

1. *Thank you* means *I thank you*.
2. *Good morning* means *I wish you a good morning*.

What omissions are marked by commas?

Lesson 93

Practice in the Use of Direct Quotations

Notice these sentences:

1. John said these words.
2. John said, "I can't go."
3. John said that he could not go.
4. John said he could not go.

Each sentence above has a direct object. Find the direct object in each sentence by answering the question, "What did John say?" Which sentence above contains the exact words of John? Which do not? We call the repetition of a person's exact words a direct quotation. When what some one has said is repeated, but not in the exact words, we call this repetition an *indirect quotation*. A direct quotation is often called *direct discourse*, and an indirect quotation is called *indirect discourse*.

Notice that a comma precedes the direct quotation, and quotation marks surround it. Are these marks of punctuation used with indirect discourse in sentence 3? What word is used to introduce indirect discourse in sentence 3? Does this word occur in sentence 4? Is the word *that* necessary to introduce an indirect quotation?

In what part of a sentence is the direct object usually found? When the direct object is an indirect quotation, does it follow the verb? Examine the sentences below and tell whether the direct quotation usually follows the verb.

1. "John," said I, "why are you not at the circus?"
2. "I can't go," said he.
3. "Yes, you can."

In the first sentence you will notice that the subject *I* and the verb *said* have their order inverted, and are placed within the direct quotation at the first pause in thought. In the second sentence the quotation is brief, and the subject and verb follow it, inverted as before. In the third sentence, since we can easily guess who the speaker is, the words *said I* are omitted.

The skillful writer is careful to place the words that reveal the speaker where they will be least noticeable and where they will add to the effect.

In the second sentence, put *said he* after *I* and note the effect of emphasis given to the pronoun *I*.

It is well to vary the verb of saying or to leave it out altogether when the sense will permit.

Lesson 94

More Practice in the Use of Direct Discourse

EXERCISE 1. — Change the following sentences to direct discourse and punctuate properly. Vary the position of the verb of saying, thinking, etc., and note the effect.

MODEL. — Tubal told Shylock that other men had ill luck. "Other men," said Tubal, "have ill luck."

1. Shylock asked what man he referred to.
2. Then Tubal said Antonio, Shylock's enemy, had lost a ship on the way from Tripolis.
3. He declared he had spoken with some of the sailors that escaped the wreck.
4. Shylock cried that this was good news.
5. Presently, however, Tubal informed him (Shylock) that his (Shylock's) daughter had spent fourscore ducats.
6. Shylock cried out that he would never see his ducats again.
7. He exclaimed that the news was like a dagger in his heart.
8. Tubal affirms that Antonio cannot choose but fail.
9. Shylock thinks he can make his enemy suffer.

EXERCISE 2. — Now go over your work and count every verb of saying that you can omit, and still keep apparent who is speaking.

Lesson 95

Dialogue Changed to Direct Discourse

Choose some interesting scene from *The Merchant of Venice* or any other play with which you are acquainted. Rewrite the dialogue as direct discourse, not putting the name of each speaker before his lines. Try to describe the action as you go along. Present participles are often helpful for this purpose; thus, "said Gratiano, *laughing derisively*." But do not use

the participle exclusively to describe action; give variety to your expression.

Lesson 96

Exercises in Correct Contractions

CAUTION. — Contractions must be made with care or we shall imply what we do not mean.

Not contracted: I always have been honest in my dealings with you, and I always shall be honest in my dealings with you.

Improperly contracted: I always have and I always shall be honest in my dealings with you. (Here *be honest*, etc., is implied after *I always have*.)

Properly contracted: I always have been and I always shall be honest in my dealings with you.

Only those words which are repeated in each clause can properly be omitted from either; *been* is not so repeated.

EXERCISE. — Contract properly the following sentences:

1. A dollar is as much as I want to pay or more than I want to pay.
2. Your boat is as fast as mine or faster than mine.
3. William is as tall as Frank or taller than Frank.
4. This brand of coffee may not be better than that brand, but it is certainly as good as that brand.
5. I believe the class has already begun the study of complex sentences or it will soon begin the study of complex sentences.

It often happens that *the* or *a* is omitted carelessly. Use *the* or *a* as many times as there are individual units spoken of; thus,

Wrong: Two workmen are on the job, the carpenter and mason.

Corrected: Two workmen are on the job, the carpenter and the mason.

Wrong: Three books were on the table, a red, blue, and green one.

Corrected: Three books were on the table, a red, a blue, and a green one.

Lesson 97

Continuing a Fishing Story

Did you ever sit with a group of people about an open fire, out-of-doors by some river or lake, while a wonderful story went around from lip to lip, each story-teller taking up the tale where another had laid it down at the leader's bidding? Let us suppose that it is your turn to continue the fishing story below, and to bring it to a successful conclusion.

HOW BILLY CAUGHT THE TROUT

As Billy neared a deep pool, he saw something shadowlike dart from the shallows into deeper water. Was it a trout? Billy's heart beat fast!

He looped a fat worm on his hook; and casting the squirming mass upon the ripple above the pool, he watched it float down into the deeper waters.

All at once Billy saw something that made his eyes open wide. Big Tom Trout lay down there, half hidden by a

sunken log, his head and tail in sight on each side of the log. There he lay, gently fanning his fins to and fro, while through his gills he winnowed the clear cold water.

The fat worm came down right in front of his nose; but Tom Trout showed no interest in it whatever. Billy pulled up and threw in again. The big fellow moved a little to let the hook pass, but kept on gently swaying his tail and fins. Trout have no hankering after worms which they see on the end of a line, with the line on the end of a pole, and the pole in the hands of a boy — *all in plain sight*.

After a while, Billy grew tired of fishing. He pulled in his line, threw down the pole, and lay over on his back out of sight of stream and trout. As he lay there a grasshopper jumped upon his hand; then as he moved, it jumped again, — right into the pool! Billy raised his head to see; when suddenly the big fish rose from the deep; his tail beat the surface — slap! Mr. Grasshopper was gone!

Finish this story. What bait did Billy use now? How did he get the bait? What had he learned about fishing? Did the trout bite more than once? Did the pole or line break? What became of Tom Trout?

In finishing this story have in mind the rules of grammar you have thus far learned. Below is a list of single words, each of which should suggest to you an error to be avoided. Write out the error in full.

1. Adjectives.
2. Direct objects.
3. Intransitive verbs.
4. Prepositions.
5. Conjunctions.
6. Intransitive verbs.
7. *Is* and *are*; *was* and *were*.

SUBSTANTIVE CLAUSES

8. *Participles.*
9. *Got.*
10. *Contractions.*
11. *Very and too.*
12. *Pronouns.*
13. *Here and there.*
14. *Ought.*
15. *Gerund.*
16. *Cleft infinitive.*
17. *Coördinate.*
18. *Correlative.*
19. *And and so.*
20. *Very and much.*
21. *Like.*
22. *Fix.*
23. *Mad and awful.*
24. *Double negative.*

Go over your story carefully to see if the punctuation is correct. Let the expressions below suggest to you rules of punctuation. Write out the rules in full.

I. Final punctuation.

1. *Declarative.*
2. *Interrogative.*
3. *Exclamatory.*

II. Punctuation within the sentence.

1. *Direct address.*
2. *Appositive.*
3. *Participle.*
4. *Initial clause.*
5. *Independent construction.*
6. *Clause not closely modifying.*
7. *Interjection.*

8. Quotation.
9. Abbreviation.
10. Proper noun and adjective.
11. Omission.
12. Series.
13. Compound sentence.

Lesson 97a

How to Make the Home More Attractive

Optional for Young Citizens

What could you do to make your home more beautiful, convenient, or wholesome? Read the literature you secured from the State University Department of Landscape Gardening. Perhaps you will be able to add actual money value to your place by enhancing its charm.

How could you secure open spaces? Where should the trees, shrubs, and flowers be placed? How can sharp angles be broken? How cover old sheds and fences? How make the lawn more attractive? Could you coöperate with other people in your block or other farmers in your section to make a uniform scheme for planting trees and shrubs along the road? When you have answers to these and other similar questions, write an article good enough to bring this important matter to the attention of other people in your town.

APPENDIX A

Supplementary Sentences for Drill Work

1. The sun should not set upon our anger.
2. A thing of beauty is a joy forever.
3. To be angry at trifles is mean and foolish.
4. When you have nothing to say, say nothing.
5. By attention ideas are registered in the memory.
6. She moves a goddess, and she looks a queen.
7. How sharper than a serpent's tooth it is,
To have a thankless child.
8. As the calling dignifies the man, so the man much
more advances his calling.
9. Actions, looks, words, steps, form the alphabet by
which you may spell characters.
10. Oh give us the man who sings at his work!
11. One is scarcely sensible to fatigue whilst he marches
to music.
12. Children are travelers newly arrived in a strange
country.
13. Suspicion always haunts the guilty mind.
14. The thief doth fear each bush an officer.
15. Man's inhumanity to man makes countless thou-
sands mourn.
16. Oft on a plat of rising ground,
I hear the far-off curfew sound,
Over some wide-watered shore,
Swinging slow with sullen roar.
17. The wise for cure on exercise depend.
18. God never made his work for man to mend.

19. A crowd is not company, and faces are but a gallery of pictures, where there is no love.

20. Thy better soul abhors a liar's part.

21. Much danger makes great hearts most resolute.

22. 'Tis an old maxim in the schools

That flattery's the food of fools.

23. Why does one climate and one soil endue

The blushing poppy with a crimson hue,

Yet leave the lily pale, and tinge the violet blue?

24. Conversation is the music of the mind.

25. Were we as eloquent as angels, yet would we please some men, some women, and some children much more by listening than by talking.

26. The first ingredient in conversation is truth, the next good sense, the third good humor, and the fourth wit.

27. A great deal of talent is lost in the world for want of a little courage.

28. Be wise with speed;

A fool at forty is a fool indeed.

29. To err is human; to forgive, divine.

30. Fools rush in where angels fear to tread.

31. There is a tide in the affairs of men,

Which, taken at the flood, leads on to fortune.

32. He who can at all times sacrifice pleasure to duty approaches sublimity.

33. Freedom is the wage of self-control.

34. In life can love be bought with gold?

35. Are friendship's pleasures to be sold?

36. No; all that's worth a wish, a thought,

Fair virtue gives, unbribed, unsought.

37. Howe'er it be, it seems to me

'Tis only noble to be good.

38. Kind hearts are more than coronets,

And simple faith than Norman blood.

39. Never put off till to-morrow what you can do to-day.
40. Beware of little expenses; a small leak will sink a great ship.
41. Lives of great men all remind us,
We can make our lives sublime,
And departing, leave behind us
Footprints in the sands of time.
42. Every great and commanding moment in the annals of the world is the triumph of enthusiasm.
43. Envy is a passion that always implies inferiority, wherever it resides.
44. The sweetest bird builds near the ground,
The loveliest flower springs low;
And we must stoop for happiness,
If we its worth would know.
45. True happiness, if understood,
Consists alone in doing good.
46. Evil news rides fast, while good news baits.
47. Example is the school of mankind, and they will learn at no other.
48. People seldom improve when they have no other model but themselves to copy after.
49. A man must often exercise, or fast, or take physic, or be sick.
50. Honor and shame from no condition rise;
Act well your part, — there all the honor lies.
51. He who receives a good turn should never forget it;
he who does one should never remember it.
52. The nightingale, their only vesper-bell,
Sang sweetly to the rose the day's farewell.
53. In Spain, it is said, the great Cervantes died of hunger.
54. The lark, the messenger of day,
Saluted in her song the morning gray.
55. Sweet is the breath of morn.

56. Of all the things which men can do or make here below, by far the most momentous, wonderful, and worthy are things we call books.

57. He who proposes to be an author, should first be a student.

58. Next to acquiring good friends, the best acquisition is that of good books.

59. There is nothing more wonderful than a book — a message to us from the dead, from a human soul whom we never saw, who lives, perhaps, thousands of miles away.

60. The sports of children satisfy the child.

61. A substitute shines brightly as a king,

Until a king be by.

62. Knowledge is proud that he has learned so much;

Wisdom is humble that he knows no more.

63. They are happy whose natures sort with their vocations.

64. To watch the corn grow and the blossoms set, to draw hard breath over plowshare and spade, to read, to think, to love, to hope, to pray — these are the things to make men happy.

65. Among the crooked lanes, on every hedge,

The glow-worm lights his gem.

66. Our sweetest songs are those which tell of saddest thought.

67. To know, to esteem, to love, — and then to part,

Makes up life's tale to many a feeling heart.

68. Troubles spring from idleness, and grievous toils from needless ease.

69. My mind to me a kingdom is.

70. Industry makes all things easy.

71. See! the dappled gray coursers of the morn

Beat up the light with their bright silver hoofs,

And chase it through the sky.

72. Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain-tops.
73. But look, the morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill.
74. It was the lark, the herald of the morn.
75. Yon gray lines,
That fret the clouds are messengers of day.
76. The day is done, and the darkness
Falls from the wings of night
As a feather is wafted downward
From an eagle in its flight.
77. The night shall be filled with music,
And the cares that infest the day
Shall fold up their tents like the Arabs,
And as silently steal away.
78. There appears to be greater desire to live long than
to live well.
79. She sat like patience on a monument.
80. How sleep the brave, who sink to rest,
By all their country's wishes blest.
81. "Land of Song," said the warrior bard,
"Though all the world betray thee,
One sword at least thy rights shall guard,
One faithful harp shall praise thee!"
82. Nothing so much prevents our being natural as the
desire of appearing so.
83. Creditors have better memories than debtors.
84. Solemnly, mournfully,
Dealing its dole,
The Curfew Bell
Is beginning to toll.
85. Cover the embers,
And put out the light;
Toil comes with the morning,
And rest with the night.

86. But Satan now is wiser than of yore,
And tempts by making rich, not making poor.
87. Dark grow the windows,
And quenched is the fire.
88. No voice in the chambers,
No sound in the hall!
Sleep and oblivion
Reign over all.
89. A proverb is the wit of one and the wisdom of many.
90. The way to gain a good reputation is to endeavor
to be what you desire to appear.
91. The Lightnings flash from pole to pole,
Near and more near the thunders roll.
92. 'Tis not in mortals to command success;
But we'll do more, Sempronius, we'll deserve it.
93. Gather ye rosebuds while ye may;
Old time is still a-flying.
94. Look up, and behold the eternal fields that lie around
the throne of God.
95. Words are mighty, words are living;
Serpents with their venomous stings,
Or bright angels, crowding round us
With heaven's light upon their wings.
96. Oh, many a shaft at random sent
Finds mark the archer little meant;
And many a word at random spoken
May soothe or wound a heart that's broken.
97. God's world is bathed in beauty,
God's world is steeped in light;
It is the self-same glory
That makes the day so bright,
Which thrills the earth with music,
Or hangs the stars in night.
98. The world is so full of a number of things,
I'm sure we should all be as happy as kings.

99. I remember, I remember,
The house where I was born,
The little window where the sun
Came peeping in at morn.
100. Oft in the stilly night,
Ere slumber's chain has bound me,
Fond memory brings the light
Of other days around me, —
The smiles, the tears
Of boyhood's years,
The words of love then spoken,
The eyes that shone
Now dimmed and gone,
The cheerful hearts now broken!

APPENDIX B

Habit-forming Drills

The object of these drills is to correct common errors in speech by making it easier to use good English than it is to use bad. This result is attained by repetition that establishes habits of speech. If persisted in, repetition will gain for the correct expressions a place in the mind that will result in habitual and unconscious use. The principle of repetition at increasing intervals adds to the effectiveness of the drill. In order to make the mental impression vivid while the drill is in process, the teacher should demand (1) that the pupils sit up straight, (2) that they show the *greatest possible speed of utterance*, (3) that every pupil is in the game as the class repeats aloud in concert.

It is well to have charts of the drills made in large black letters to be hung before the class during practice. A good way to drill by these charts is something like the following: Give Chart I three times a day for the first week, twice a day for the second, and once a day for the third; after that omit it for a week, then give it; next omit it for a month and give it; then review it at the close of the term. Begin Chart II the second week and proceed as with Chart I, and so with the rest. Local conditions should govern the precise amount of drill. More drill is needed on certain charts in some localities than in others.

I

1. You are.
2. You were.
3. You aren't.
4. You weren't.
5. They are.
6. They were.
7. They aren't.
8. They weren't.

Repeat the drill, changed to question form: 1. Are you? etc.

II

1. It is I.
2. It is he.
3. It is she.
4. It is we.
5. It is they.
6. It isn't I.
7. It isn't he.
8. It isn't she.
9. It isn't we.
10. It isn't they.

Repeat the drill, changed to questions: 1. Is it I? etc.

III

1. It was I.
 2. It was he.
 3. It was she.
 4. It was we.
 5. It was they.
 6. It wasn't I.
 7. It wasn't he.
 8. It wasn't she.
 9. It wasn't we.
 10. It wasn't they.
- Change to questions:
1. Was it I? etc.

IV

1. It must be he.
2. It may be she.
3. It might be they.
4. It can't be I.
5. It couldn't be we.
6. It will be he.
7. Might it be they?
8. Can it be I?
9. Must it be they?
10. Won't it be she?
11. Will it be we?
12. Could it be they?

V

1. Each of the boys is.
2. Neither of the cities is.
3. Every one of the plants is.
4. Not one of the big oaks is.
5. Each of the children does.
6. Neither of the old men does.
7. Every one of the countries does.
8. Not one of the students does.
9. Each of the girls who are here sings.

VI

1. John writes well.
2. He can't read well.
3. Can he draw well?
4. Will plays well.
5. He doesn't speak well.
6. Can he swim well?
7. Mary can sing well.
8. All act well.
9. They behave well.
10. They try to do well.
11. Everything goes well.

VII

He doesn't, she doesn't, it doesn't know.
Fred doesn't, Mary doesn't, Bob doesn't; so
I don't, you don't, we don't, they don't.
It doesn't *much matter*; the wind doesn't blow.
Doesn't he, doesn't she, doesn't it pay?
Don't I, don't you, don't we, don't they?
Doesn't it matter and doesn't it pain?
Doesn't it snow and doesn't it rain?

VIII

1. We aren't nearly done.
2. Can you follow easily?
3. Surely I can.
4. Walk more slowly.
5. Write carefully.
6. They behave badly.
7. He did that nicely.
8. Come here quickly.
9. We must work rapidly.

IX

1. I know it was they.
2. Did you know it to be them?
3. All thought it was he.
4. You thought it was she.
5. You thought him to be me.
6. Why did you think the man to be him?
7. Whom did you ask for?
8. Whom did you want?
9. Whom did he speak to?
10. Who did she think spoke?
11. Whom were you talking to?
12. Who do they say did it?

X

1. I have to work.
2. He has to study.
3. You don't have to play.
4. She has to go.
5. It has to be done.
6. We have to be there.
7. Who doesn't have to?
8. It had to be told.
9. The students have to get books.
10. Every one of them has to write themes.

XI

1. "Lie down, Buster."
2. When ordered, Buster lay down.
3. "Lay the child down."
4. She laid the child down.
5. "Lie still," said she.
6. The child lay still.
7. She laid a quilt over it.
8. "Do not lie on the damp ground."
9. "Sit up straight."
10. The pupils sat up straight.
11. "Set the dishes on the table."
12. "I will sit here."
13. "Raise your hand."
14. He raised his hand.
15. "Now rise and go."
16. He rose and went.

XII

1. I ought not to go.
(Repeat with *you, he, she, they, Mabel.*)
2. I ought not to have gone.
(Repeat with *you*, etc. as above.)
3. I would have liked to go.
(Repeat with *you*, etc. as above.)
4. I seem unable to understand.
(Repeat with *you*, etc. as above.)

XIII

1. The tongs were ready.
2. The scissors are sharp.
3. Measles are catching.
4. News is brought.
5. The gallows is gruesome.
6. Mathematics is hard.
7. Politics is (or are) exciting.
8. The data are given.
9. The alumni are visiting.

XIV

Of the two boys.

1. Will is the taller.
2. Jack is the heavier.
3. Is Will the better?
4. He is not the worse.
5. Which is the fairer?

Of three or more boys.

1. Will is the tallest.
2. Jack is the heaviest.
3. Is Will the best?
4. He is not the worst.
5. Which is the fairest?

XV

1. I haven't any money.
2. I have no money.
3. I have none.
4. He has nothing.
5. They haven't anything.
6. She has nobody.
7. Have you a knife?
8. I haven't a knife.
9. Have you anything to eat?
10. What grade have you?
11. I have an A.
12. I have no mark on my theme.

XVI

1. Between you and me.
2. With you and me.
3. For you and me.
4. From you and me.
5. By you and me.
6. To you and me.
7. Behind you and me.
8. Near you and me.
9. After you and me.
10. Without you and me.
11. Above you and me.
12. Beyond you and me.

XVII

Change *you and me* in XVI
to *him and her*.

XVIII

Change *you and me* in XVI
to *us and them*.

XIX

Change *you and me* in XVI
to *my friend and me*.

XX

1. He and I will go.
2. She and they are friendly.
3. We boys have fun.
4. Mary, Jim and I can help.
5. You and I know how.
6. Father, mother and I are here.
7. We girls are making candy.
8. The neighbors and we had a dispute.
9. They and their relatives agree.

XXI

1. We came out upon the porch.
2. He pushed John off the step.
3. Don't be angry with me.
4. I shall be at home within two days.
5. It looks as if it would rain.
6. We looked in front of the house and behind it.
7. We went into the house.
8. We searched in all the rooms.
9. It was different from what was expected.

XXII

1. What is the use of my trying?
2. By his learning a trade he is able to help.
3. We don't understand John's doing that.
4. Their wanting to ride was natural.
5. What seems strange is your being unwilling to pay.
6. Do you object to our crossing this field?
7. There is little sense in their finding fault.

XXIII

The following drill, whimsically arranged to catch attention, is worthy of careful study. It contains most of the irregular verbs that cause confusion.

A PHOTO PLAY

- | | |
|--------------------------|-----------------------------|
| 1. She drove back. | 19. She did a wrong. |
| 2. She wore gloves. | 20. She stole a fig. |
| 3. She rode fast. | 21. She ate it up. |
| 4. She nearly froze. | 22. She saw her sin. |
| 5. She came home. | 23. She grew pale. |
| 6. She blew the horn. | 24. She knew the worst. |
| 7. She sprang out. | 25. She became sad. |
| 8. She flew to the door. | 26. She shook her head. |
| 9. She rang the bell. | 27. She broke down. |
| 10. She ran in. | 28. She began to cry. |
| 11. She spoke up. | 29. Her eyes swam. |
| 12. She sang out. | 30. She wrung her hands. |
| 13. She drew no reply. | 31. She tore her hair. |
| 14. She sat down. | 32. She took a cup. |
| 15. She wrote a note. | 33. She drank it dry. |
| 16. She rose up. | 34. She threw herself down. |
| 17. She went out. | 35. She gave a gasp. |
| 18. She fell from grace. | 36. She lay still. |

XXIV

Change past tense above to the present and repeat.

XXV

Change past tenses in XXIII to the present perfect and repeat.

C. TEACHERS' APPENDIX

Suggested Definitions

These definitions are adapted to the language development and knowledge of the pupil at the time. They cannot, therefore, be the most perfect definitions possible to the mature scholar.

LESSON

1. *Sentence*. — A sentence is a thought expressed in words. 1
2. *Grammar*. — Grammar is that branch of the language arts which teaches the forms, usages, and relationships of the words in a sentence. 1
3. *Noun*. — A noun is the name of something. 2
4. *Paragraph*. — A paragraph is a group of related sentences bearing upon one topic. 9
5. *Verb*. — A verb is a word that asserts action, being, or possessions. 13
6. *Auxiliary*. — Auxiliaries are verbs used with another verb to help express action, being, or state of being. 14
7. *Irregular Verb*. — An irregular verb is a verb having a special form (not ending in *ed*) to use after the auxiliaries *has*, *have*, *had*, and *be* 15
8. *Subject*. — The subject of a sentence tells that about which something is asserted. 23
9. *Predicate*. — The predicate of a sentence tells what is asserted about the subject. 23
10. *Transitive Verb*. — A transitive verb is a verb that either expresses possession or indicates an act as passing over from the doer to the receiver of this act. It always takes a direct object. 24
11. *Direct Object*. — The direct object of a sentence completes the predicate and names the receiver of the act. 24
12. *Predicate Noun*. — A predicate noun is a noun which completes the predicate and refers to the subject. 26
13. *Intransitive Verb*. — All verbs that are not transitive are called intransitive verbs. 30
14. *Adjective*. — A word joined to a noun to describe it or limit its application is called an adjective. 38
15. *Complete Subject*. — The noun with its modifiers is called the complete subject. 40

16. *Substantive Subject*. — The subject without its modifiers is called the substantive subject. 40
17. *Construction*. — The use of a word in a sentence is called its construction. 40
18. *Pronoun*. — A pronoun is a word used instead of a noun. . . . 48
19. *Antecedent*. — The noun to which a pronoun refers or for which the pronoun stands is called its antecedent. 48
20. *Adverb*. — An adverb is a word used to modify a verb, an adverb, or an adjective. 62
21. *Expletive*. — The adverb *there* when it has no other use in a sentence than to anticipate the subject is called an expletive. 62
22. *Interrogative Adverb*. — An adverb that asks a question is called an interrogative adverb. 62
23. *Complete Predicate*. — The predicate with all its modifiers is called the complete predicate. 62
24. *Predicate Verb*. — The verb without its modifiers is called the predicate verb. 62
25. *Secondary Object*. — The secondary object completes the predicate and follows the direct object. 72
26. *Indirect Object*. — The indirect object names a person or thing indirectly affected by the action of the verb, and may be preceded by *to* or *for*. 72
27. *Appositive*. — An appositive is a noun placed after another noun to explain the first. 73
28. *Declarative Sentence*. — A sentence that makes a statement is called a declarative sentence. 78
29. *Interrogative Sentence*. — A sentence that asks a question is called an interrogative sentence. 78
30. *Affirmative Sentence*. — A sentence that affirms something as true is called an affirmative sentence. 78
31. *Negative Sentence*. — A sentence that denies the truth of a statement is called a negative sentence. 78
32. *Imperative Sentence*. — A sentence that commands is called an imperative sentence. 79
33. *Nominative of Address*. — The nominative of address is a noun or pronoun used independently to call attention and indicate the person addressed. 79
34. *Exclamatory Sentence*. — A sentence that expresses strong or sudden feeling is called an exclamatory sentence. 80
35. *Interjection*. — The interjection is a part of speech used independently to express strong or sudden emotion. 80
36. *Rhetorical Question*. — The rhetorical question is an interrogative sentence used where no answer is expected. 86
37. *Phrase*. — A phrase is a group of words having the effect of a single word. 403

38. *Preposition*. — A preposition is a word placed before a noun or pronoun to show the relation between the person or thing named and some other idea in the sentence . . . 105
39. *Object of a Preposition*. — The object of a preposition is the noun or pronoun that it connects with some other word in the sentence . . . 105
40. *Prepositional Phrase*. — A preposition with its object and modifiers is called a prepositional phrase . . . 107

DEFINITIONS OF BOOK II NOT FOUND IN BOOK I

41. *Substantive*. — A word or group of words used as the object of thought is called a substantive . . . 7
42. *Substantive Adjective*. — An adjective used as a noun is called a substantive adjective . . . 7
43. *Gerund*. — A form of the verb ending in *ing* which partakes of the nature both of a verb and of a noun is called a gerund . . . 8
44. *Gerundial Phrase*. — A group of related words containing a gerund is called a gerundial phrase . . . 9
45. *Infinitive*. — An infinitive is a verbal noun not ending in *ing*. The word *to* before the infinitive is called the sign of the infinitive . . . 10
46. *Infinitive Phrase*. — A group of related words containing an infinitive is called an infinitive phrase . . . 10
47. *Participle*. — A participle is a word which partakes of the nature both of a verb and of an adjective . . . 16
48. *Participial Phrase*. — A group of related words containing a participle is called a participial phrase . . . 16
49. *Conjunction*. — A conjunction is a word used to connect words, phrases, or clauses . . . 23
50. *Coördinating Conjunctions*. — Conjunctions which connect clauses of equal rank are called coördinating conjunctions. 25
51. *Correlative Conjunctions*. — Conjunctions which are used in pairs are called correlative conjunctions . . . 25
52. *Active Verb*. — An active verb is a verb whose subject names the doer or actor . . . 39
53. *Passive Verb*. — A passive verb is a verb whose subject names the person or thing acted upon . . . 39
54. *Progressive Verb-phrase*. — The present participle after some form of the verb *be* makes a progressive verb-phrase which expresses an action as continuing or in progress at the time . . . 40
55. *Clause*. — A group of related words containing a subject and predicate is called a clause . . . 47
56. *Independent Clause*. — The main clause or clauses of a sentence are called independent clauses. . . . 47

57. *Compound Sentence*. — A sentence consisting of two or more independent clauses connected by a coördinating conjunction is called a compound sentence 47
58. *Subordinate Clauses*. — Clauses used as nouns, adjectives, or adverbs are called subordinate clauses 47
59. *Adjective Clauses*. — A subordinate clause used as an adjective to modify a substantive is called an adjective clause . . 48
60. *Relative Pronoun*. — A pronoun which connects and relates a subordinate clause to some preceding word is a relative pronoun 48
61. *Relative Adverb*. — An adverb which connects and relates a subordinate clause to some preceding word is called a relative adverb 48
62. *Antecedent*. — The word to which a relative pronoun or a relative adverb relates is called its antecedent 48
63. *Adverbial Clause*. — A subordinate clause used as an adverb to modify a verb is called an adverbial clause 82
64. *Substantive Clause*. — A clause used as a noun as the subject of a sentence is called a substantive clause 87
65. *Nominative Absolute*. — The substantive and participle used absolutely is called a nominative absolute 91

APPENDIX D

Spelling Lists

COMMON WORDS OFTEN MISSPELLED

1. received, sure, already, all right, February.
2. coming, twelfth, busily, holiday, forest.
3. welcome, safety, russet, species, sponge.
4. ulcer, sweat, removal, random, stratagem.
5. porridge, redeem, alternate, ordinary, concise.
6. qualify, average, fragile, opaque, ascertain.
7. excusable, business, businesses, gas, gases.
8. speech, speeches, instance, instances, remedy.
9. remedies, quantity, quantities, vacancy, vacancies.
10. salary, salaries, property, properties, factory.
11. factories, country, countries, library, libraries.
12. city, cities, tomato, tomatoes, negro.
13. negroes, potato, potatoes, piano, pianos.
14. beef, beeves, elf, elves, knife.
15. knives, leaf, leaves, life, lives.
16. calf, calves, half, halves, thief.
17. thieves, separate, separating, recite, recitation.
18. sense, sensible, accommodate, accommodation, persuade.
19. criticize, realize, marriage, marriageable, peace.
20. peaceable, manage, manageable, change, changeable.
21. notice, noticeable, service, serviceable, mile.
22. mileage, dye, dyeing, definite, definitely.
23. defense, defenseless, mere, merely, trouble.
24. troublesome, state, statement, arrange, arrangement.

25. judgment, judge, whole, wholly, argue.
26. argument, acknowledge, acknowledgment, true, truly.
27. permit, permitted, infer, inferred, swim.
28. swimmer, expel, expelled, submit, submitted.
29. occur, occurrence, control, controlling, beg.
30. beggar, forget, forgetting, man, manned.
31. confer, conferred, answer, answering, profit.
32. profitable, design, designing, neglect, neglecting.
33. campaign, campaigning, exhibit, exhibiting, contain.
34. containing, success, successful, traffic, trafficking.
35. deceiving, eightieth, weighty, relieve, neighbor.
36. sieve, yielding, field, receipted, picture.
37. toast, referee, umbrella, pulley, signature.
38. superintendent, conceit, belief, perceive, mischief.
39. leisure, plentiful, abolish, cabbage, statistics.
40. streak, ticket, vogue, reason, regiment.
41. stupidity, phonograph, develop, silence, blamable.
42. doubt, challenge, signal, picket, pepper.
43. rental, percentage, picnic, singular, perishable.
44. textile, obstacle, blossom, chimney, sincerity.
45. cipher, bodily, assign, choose, ideal.
46. released, fatal, bottom, opinion, orchestra.
47. robin, insistence, phrase, shovel, alphabet.
48. rosy, idiot, gnash, coast, exact.
49. collapse, oyster, brain, thirsty, pamphlet.
50. circular, satisfied, incandescent, dumb, rotten.
51. tariff, savage, pattern, forego, entire.
52. sauce, palm, pupil, repair, plea.
53. brevity, betrayal, turkey, easiest, voyage.
54. Sabbath, sobriety, puny, button, relic.
55. prodigal, transparent, royally, machinist, future.
56. epoch, encore, labor, altitude, amateur.
57. talent, discernible, scour, slaughter, edge.
58. ravel, polish, rascal, puzzle, careful.

59. snatch, moisten, ledge, frightful, rural.
60. tangent, prince, furnace, attach, sugar.
61. lynch, range, chaperon, analyze, forfeit.
62. decency, phase, scissors, disappearance, scream.
63. razor, scheme, fascinate, assure, scientific.
64. responsible, normal, persuasion, forbearance, precious.
65. neuralgia, persist, repeatedly, cabin, promise.
66. fried, possibility, unique, recommendation, altogether.
67. coffee, beginning, inexpressibly, precipice, attacked.
68. tough, engineer, hoarse, attitude, ancient.
69. pitch, guard, congenial, perpetrate, bribery.
70. pitiful, reel, presumably, placard, pledge.
71. pshaw, reference, gymnasium, rehearse, remembrance.
72. candidate, refinement, police, plaid, appreciate.
73. calm, popular, inefficient, pneumatic, porcelain.
74. renovate, bargain, renewal, cashier, reconcile.
75. reluctance, captain, burlesque, revival, bushel.
76. build, caprice, modify, junior, apparel.
77. studying, receding, anybody, persuasive, pneumonia.
78. balm, interference, rebellious, treasurer, irrigate.
79. inheritance, cinnamon, modesty, grandeur, pyramid.
80. especially, view, bilious, supervise, discussion.
81. severity, shepherd, expenditure, mortgage, barrel.
82. afford, any one, conscientious, though, aboard.
83. cancel, daily, enamel, embarrassment, moccasin.
84. wield, memorandum, engagement, persistence, ghost.
85. spacious, poultice, annul, shrewd, stitches.
86. prevalence, accustomed, agreeable, career, ballad.
87. cruelty, tenant, disguised, convertible, ribbon.
88. dragging, burglar, Latin, messenger, planned.
89. search, crawled, threshold, undoubtedly, bleach.
90. mucilage, hatchet, positive, central, injure.
91. feel, numb, finally, galling, gloomy.
92. hereafter, squeeze, annex, mustache, ceaseless.

93. debility, annoy, terrace, billiards, thought.
94. possess, approve, arena, bitter, fairy.
95. obey, croquet, postscript, hazard, neither.
96. vaccinate, intelligence, sausage, convenient, suit.
97. leather, rhubarb, grudge, valise, honor.
98. brilliant, similarity, sincerely, parallel, partially.
99. divisible, delicious, bazaar, yacht, knot.
100. millionaire, admittance, asylum, opposite, hedge.

